



ANDY WARHOL Silver Clouds

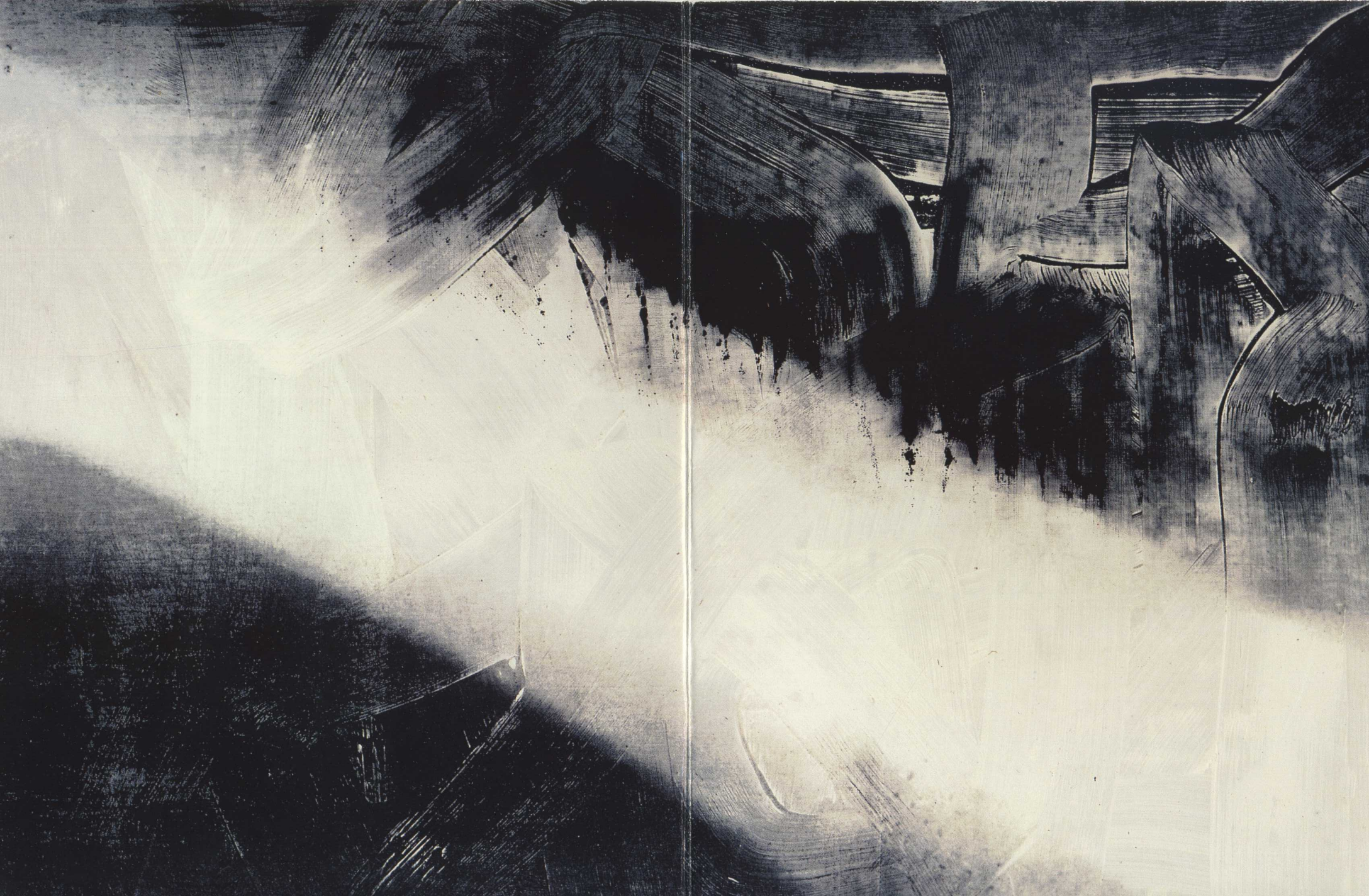
MOCRA

Museum of Contemporary Religious Art
Saint Louis University

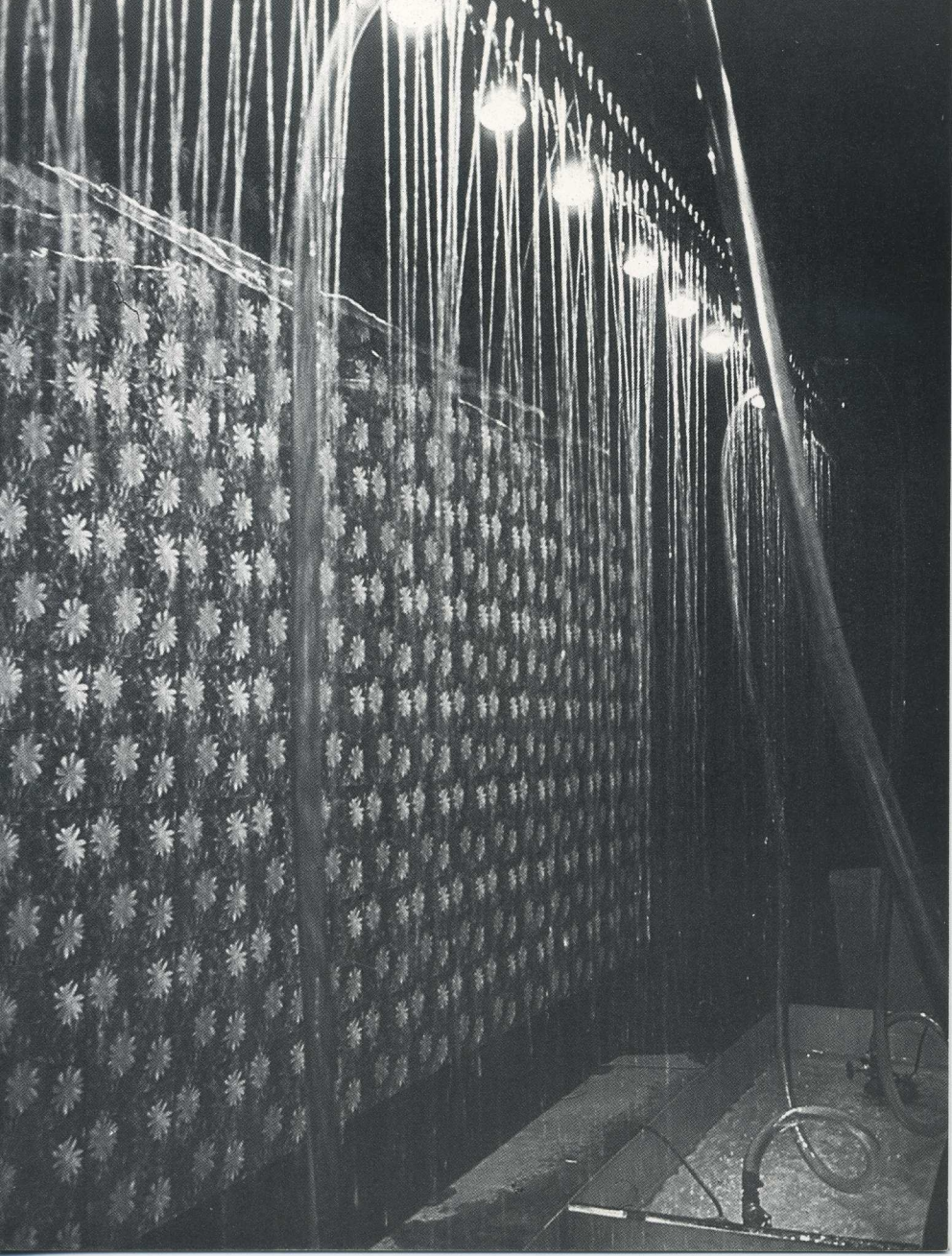
10 September –
17 December 2006

mocra.slu.edu
314.977.7170

free public reception 10 September 2006, 1–4 P.M.




Andy





Front Cover Photo: Christopher Makos, 1982

Inside Photo: Andy Warhol, *Brillo Installation*, 1970, Exhibited at Expo '70, Osaka, Japan

Back Cover Photo: Andy Warhol, *Brillo Painting*, 1964, silkscreen on fabric, 94" x 44" and *Brillo Fabric Dress*, 1964, silkscreen on fabric



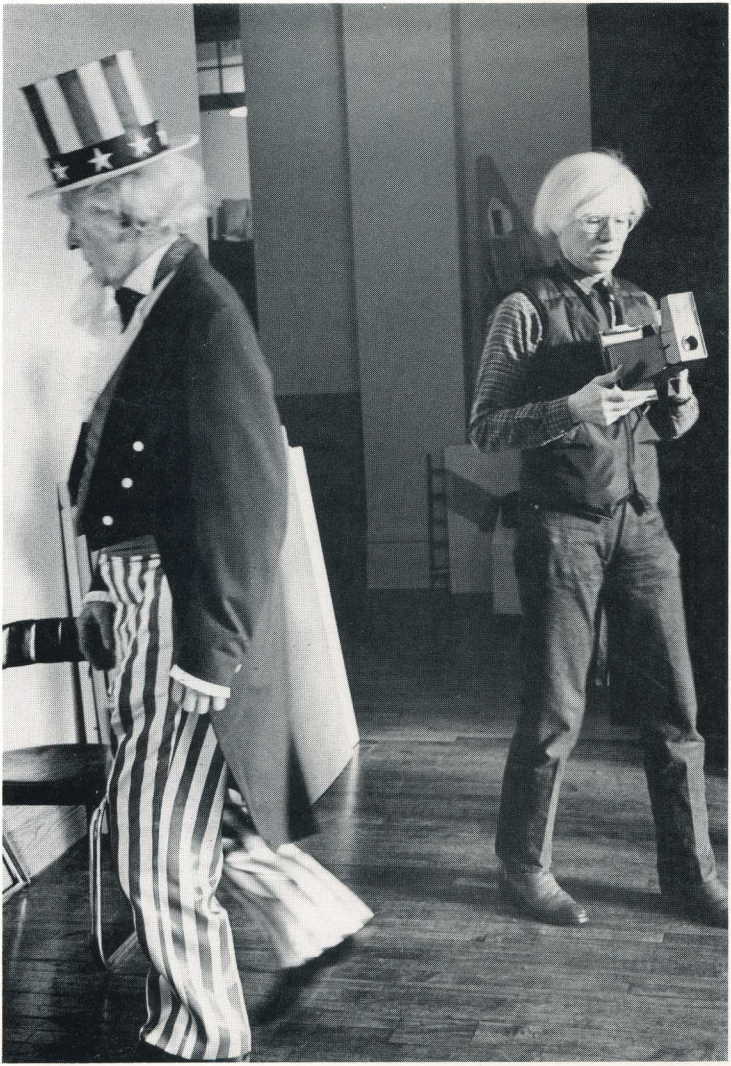
Andy Warhol

Exhibition: October 1 - November 6, 1966

Illustrated Lecture: Tuesday evening, October 11, 8:30
"Andy Warhol and the New Aesthetic"
Alan Solomon, Coordinator of the Exhibition
I.C.A. Members admitted free; general admission $1

Event: Saturday night, October 29, 9:00
"Expanding Plastic Inevitable"
Andy Warhol with the Velvet Underground and Nico
General admission $5; I.C.A. Members $4
Tickets & information at Sales Desk

Institute of Contemporary Art
100 Newbury Street, Boston. Telephone 262-0600




CHAMPION No 15

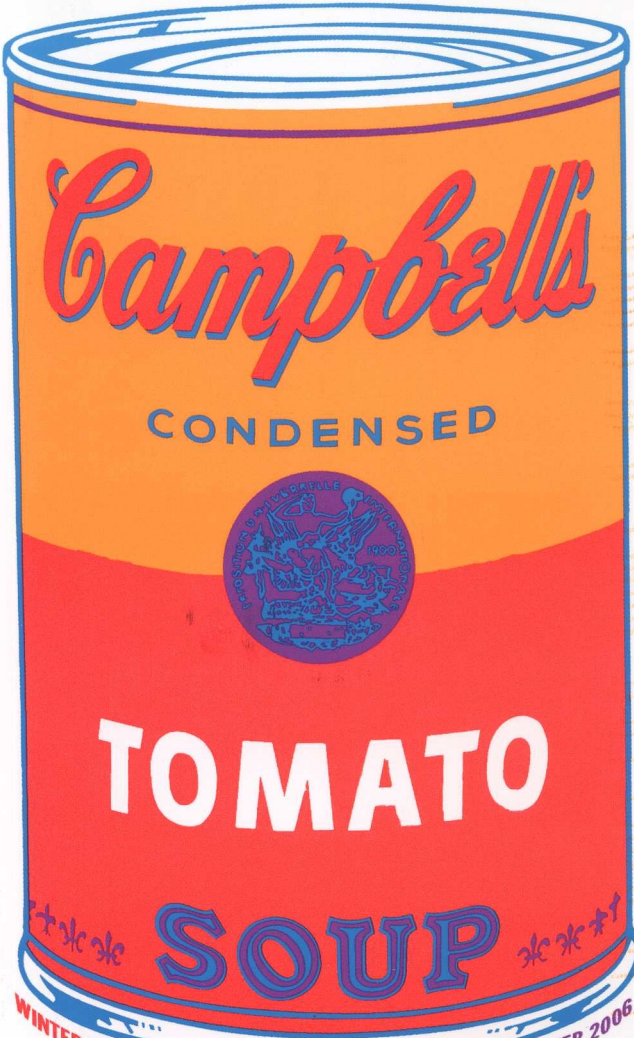
ONE-MAN WARHOL, A.



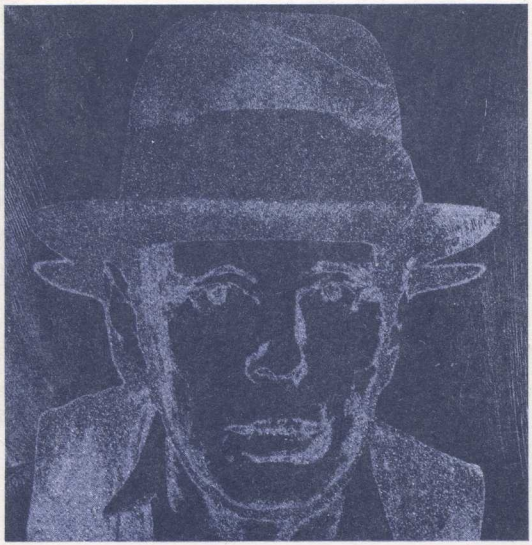
Los Angeles Free Clinic Art Auction

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WINTER WARHOL WOODWARD GALLERY, NEW YORK, JAN - FEB 2006



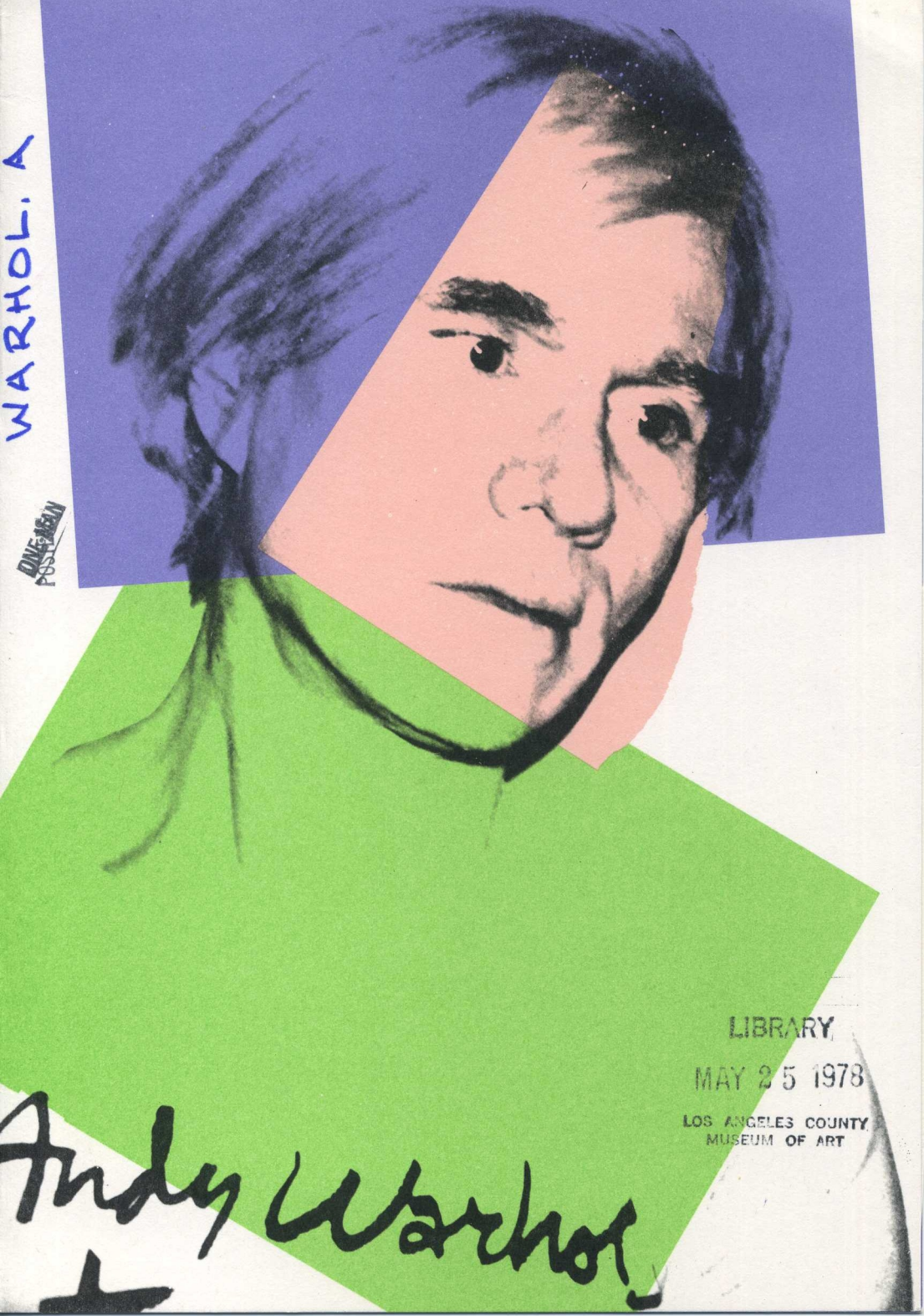


WARHOL, A

ONE-MAN



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MAR 26 1976
LOS ANGELES COUNTY


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MAY 25 1978
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MUSEUM OF ART
Andy Warhol

1AW681



Andy Warhol

ONE-MAN

marylin monroe, 1967
zeefdruk
98 x 98 cm. oplage 50

1930 geb. philadelphia. woont te new york
1964 '65 '67 eigen tentoonstelling ileana sonnabend parijs; 1964 leo castelli new york; 1964 american pop art, moderne museum stockholm en stedelijk museum amsterdam
1967 carnegie international pittsburgh; kompas 3, van abbemuseum eindhoven; eigen tent. moderne museum stockholm
1968 eigen tentoonstelling stedelijk museum amsterdam; ars multiplicata, kunsthalle keulen; biennale venetië; documenta kassel

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Seriaal, Amsterdam
Nieuwe Zijds Voorburgwal 348, Amsterdam
Telefoon: 020-243886



ANDY WARHOL

REIGNING QUEENS 1985

COWBOYS & INDIANS



SHAINDY FENTON, INC.
IS PLEASED TO OFFER
A NEW PORTFOLIO OF
TEN SILKSCREEN PRINTS
BY ANDY WARHOL ENTITLED
COWBOYS & INDIANS
TO BE RELEASED AFTER
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AVAILABLE NOW AT A

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JAN PIERCE, PRESIDENT
SHAINDY FENTON, INC.
817-429-0161
1420 SHADY OAKS LANE
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ANDY WARHOL



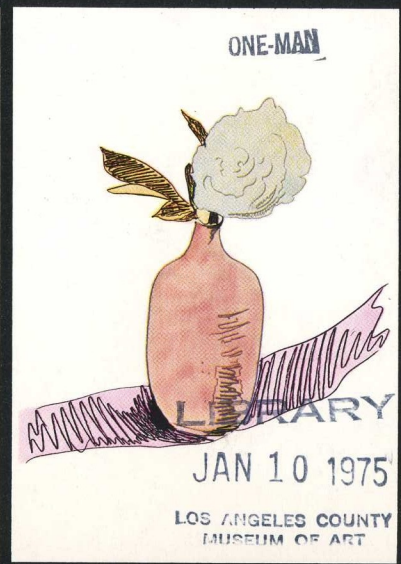


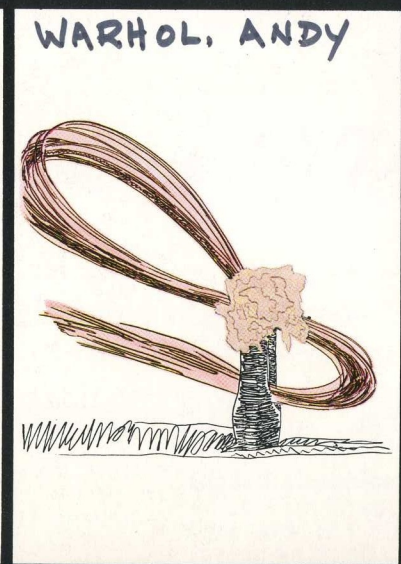






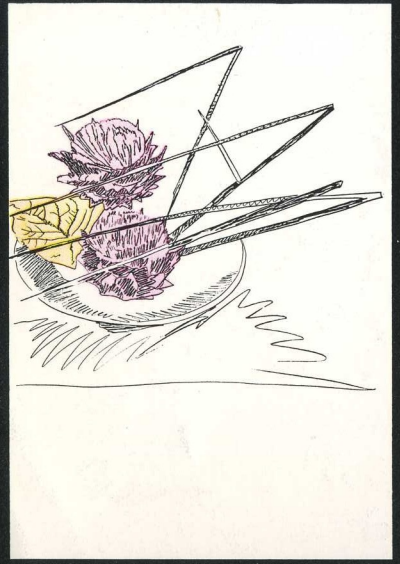


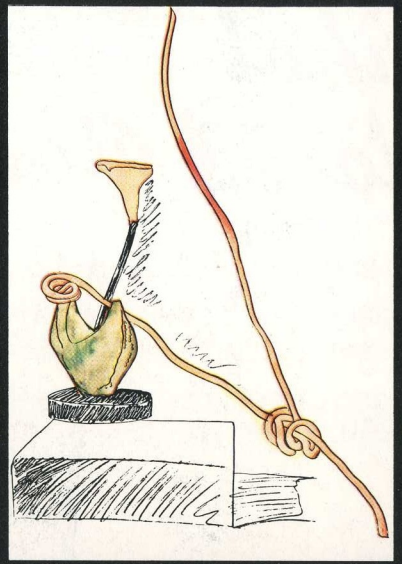






©Andy Warhol, Multiples, Inc. Castelli Graphics No. 2, 1974







©Andy Warhol, Multiples, Inc. Castelli Graphics No. 2, 1974


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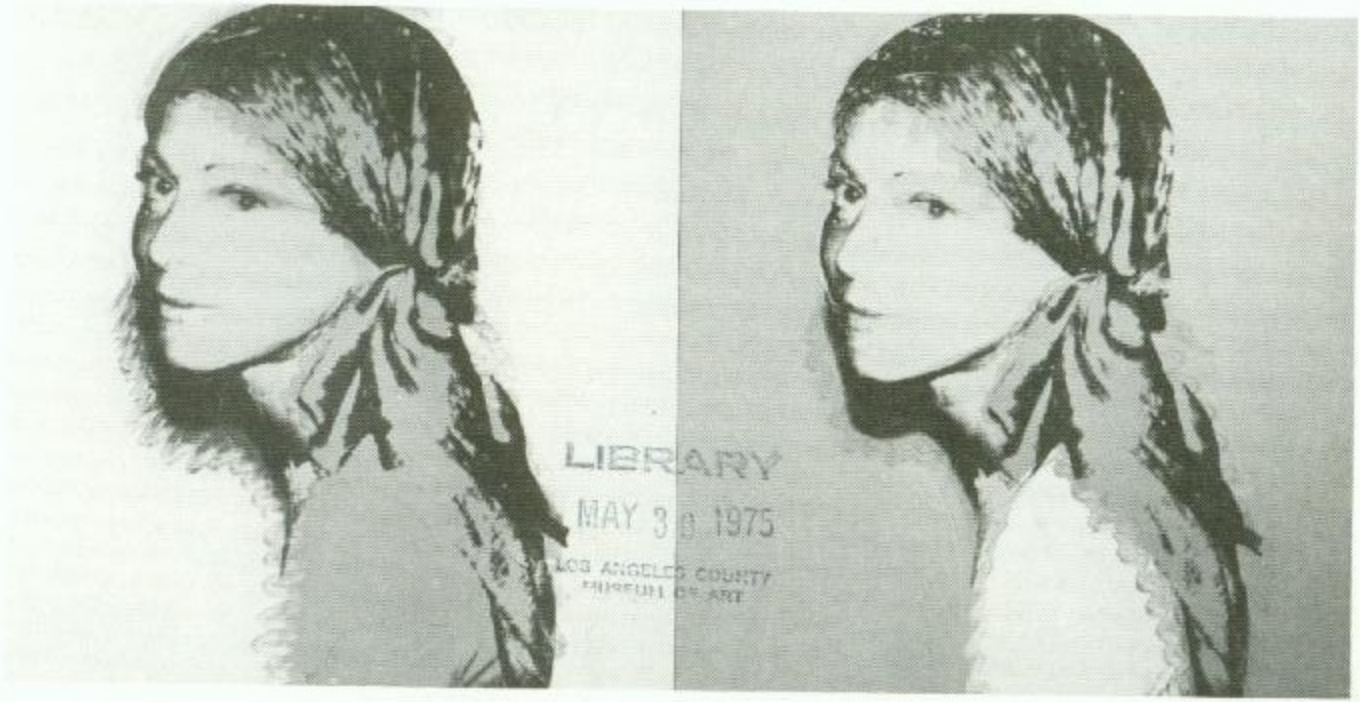




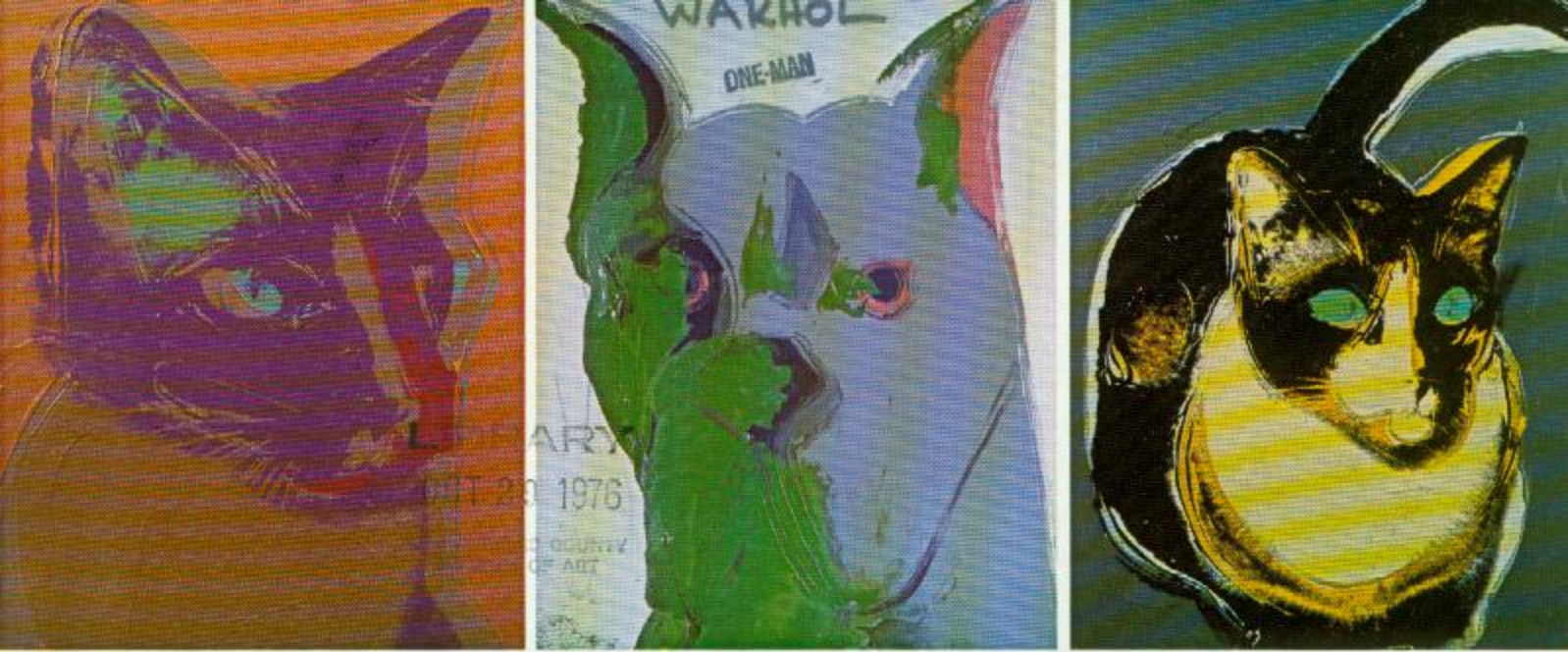
PORTRAIT OF DOROTHY, 1972

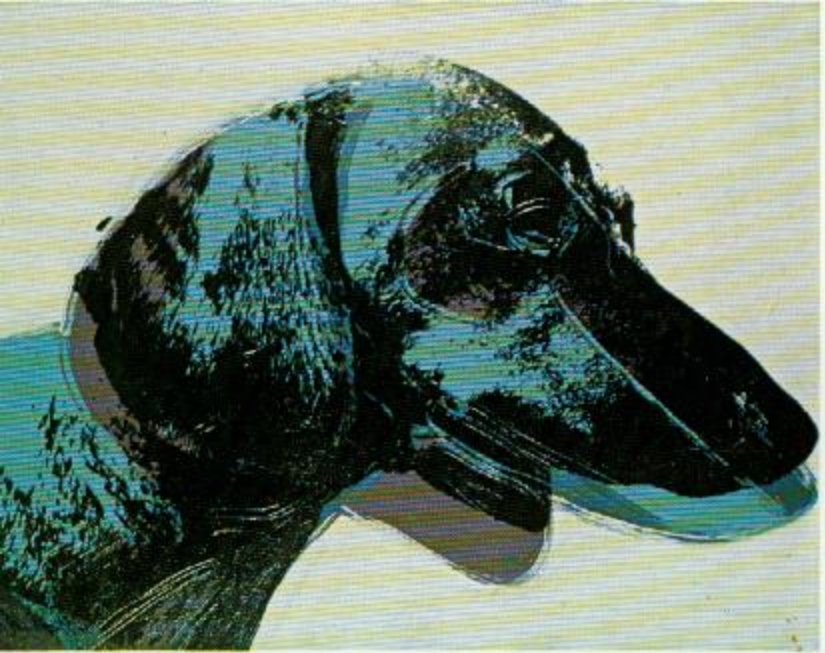
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WARHOL
ONE-MAN





THE RANELAGH PRESS, NW3 01-435 440

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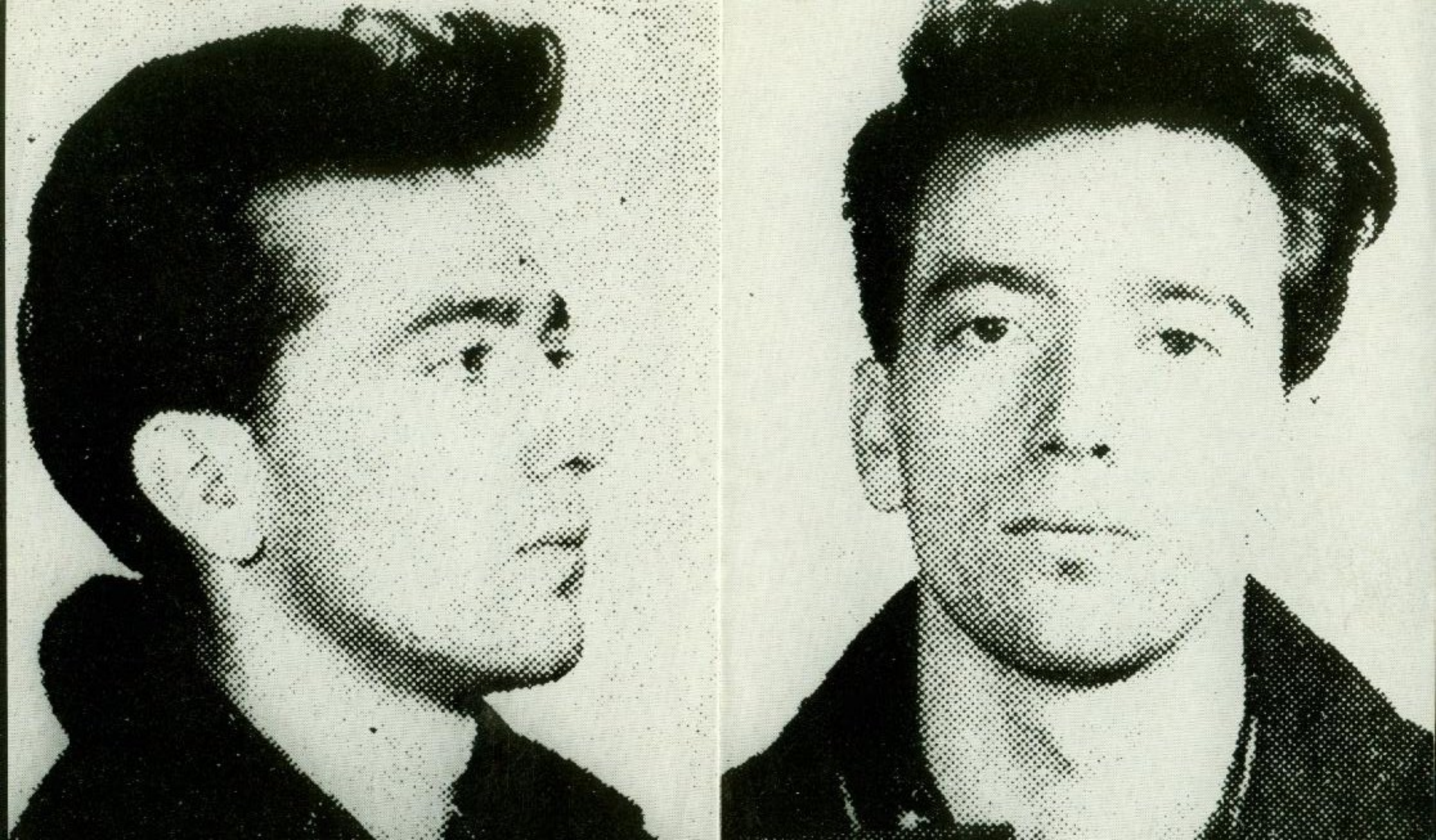
Andy Warhol
Große zerrissene Campbell's Suppendose
(Schwarze Bohnen) · 1962

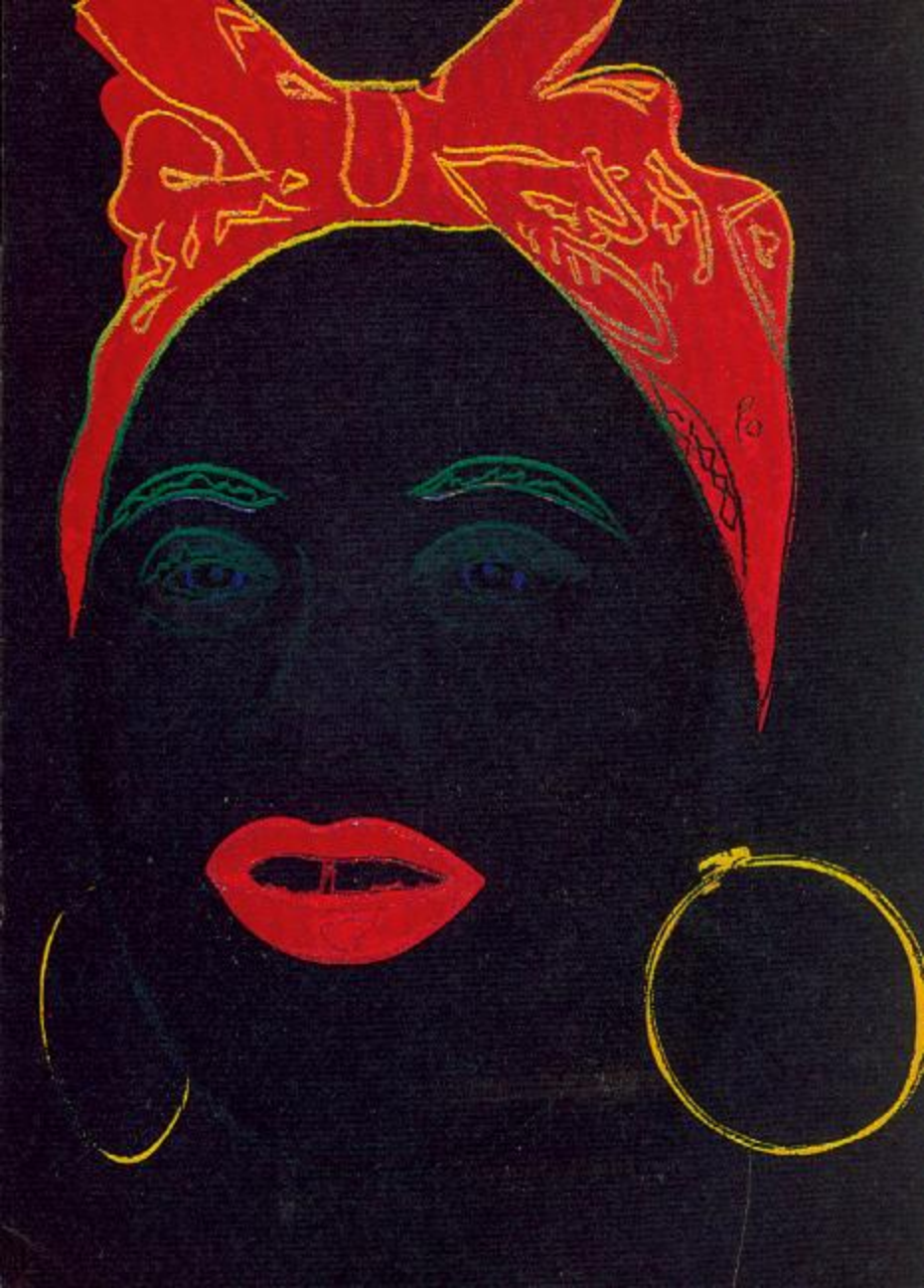


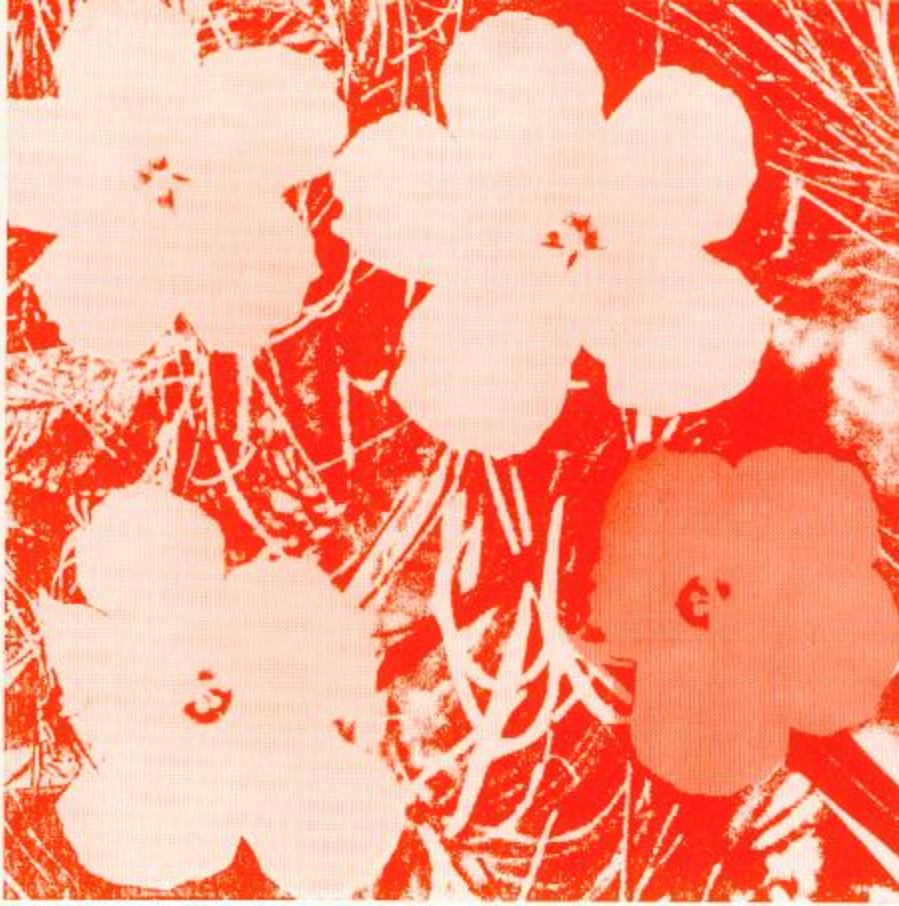
Acryl auf Leinwand · 183 x 137 cm

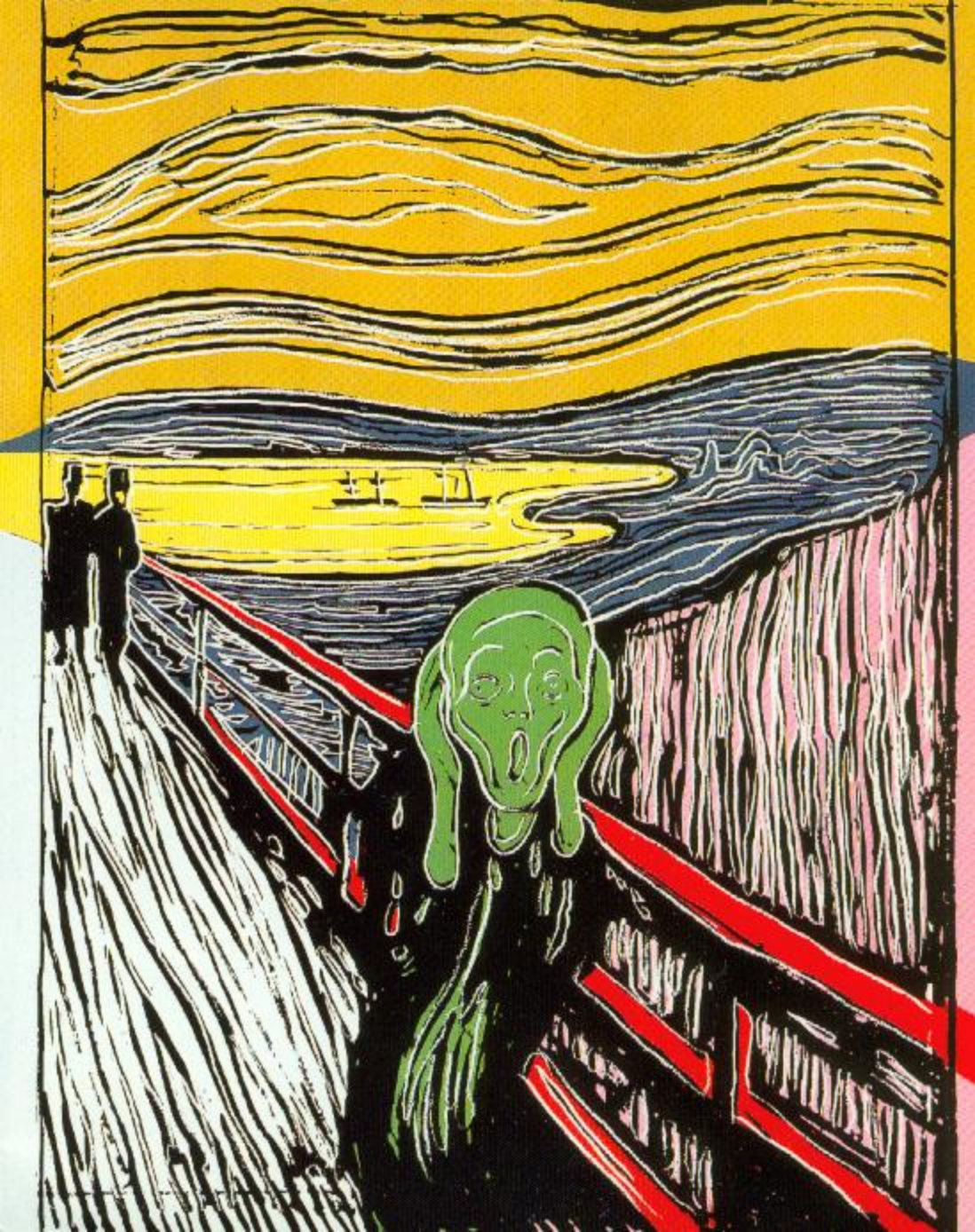
LOS ANGELES COUNTY MUSEUM OF ART

Kunstsammlung Nordrhein-Westfalen
Düsseldorf 1976





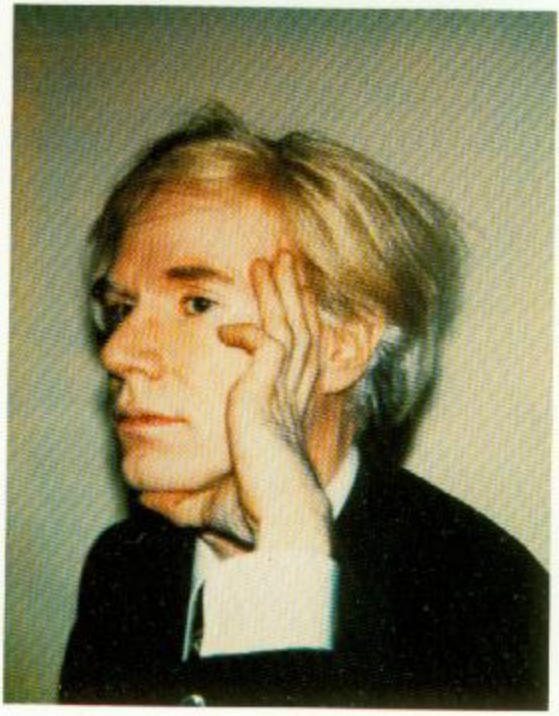






ANDY WARHOL

Polaroids 1971–1986



21 SEPTEMBER TO 20 NOVEMBER 1992

ANTHONY d'OFFAY GALLERY DERING STREET LONDON W1

TELEPHONE 071-499 4100 FACSIMILE 071-493 4443







David Hockney, 1974
acrylic and silkscreen on 2 canvases
40 x 40 inches each canvas
101.6 x 101.6 cm each canvas
© 2004 The Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

WARHOL, ANDY

SHEEHAN GALLERY • WHITMAN COLLEGE

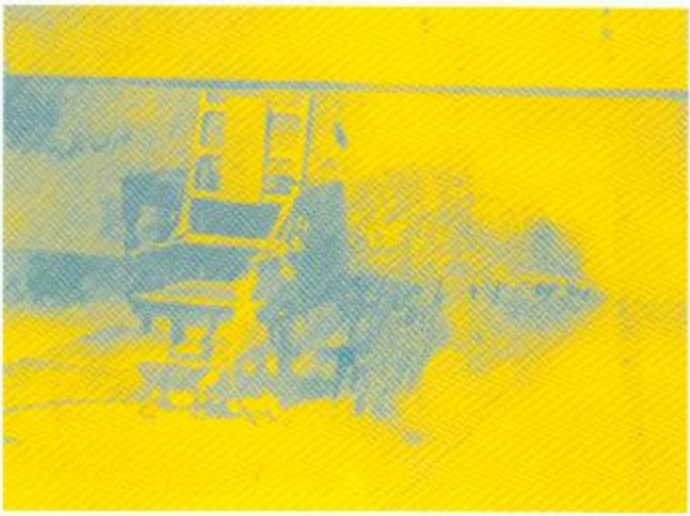


Grevy's Zebra (Equus grevy

WARHOL

ENDANGERED SPECIES COLLECTION

• October 16 - November 3, 1991 •





"Electric Chair" 1971, Siebdruckserie – 10 Blätter, 90,2 x 121,9 cm

Andy Warhol

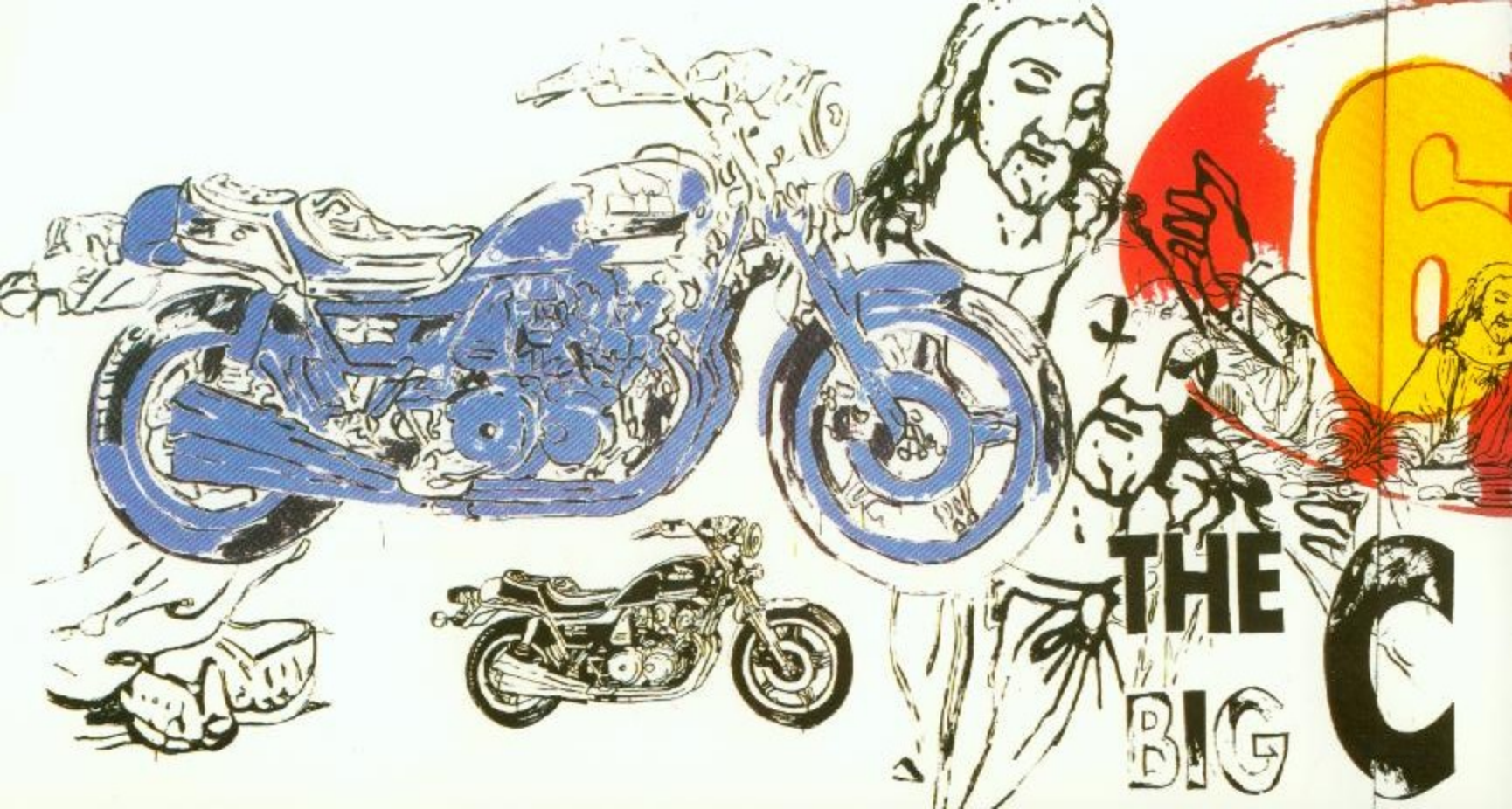
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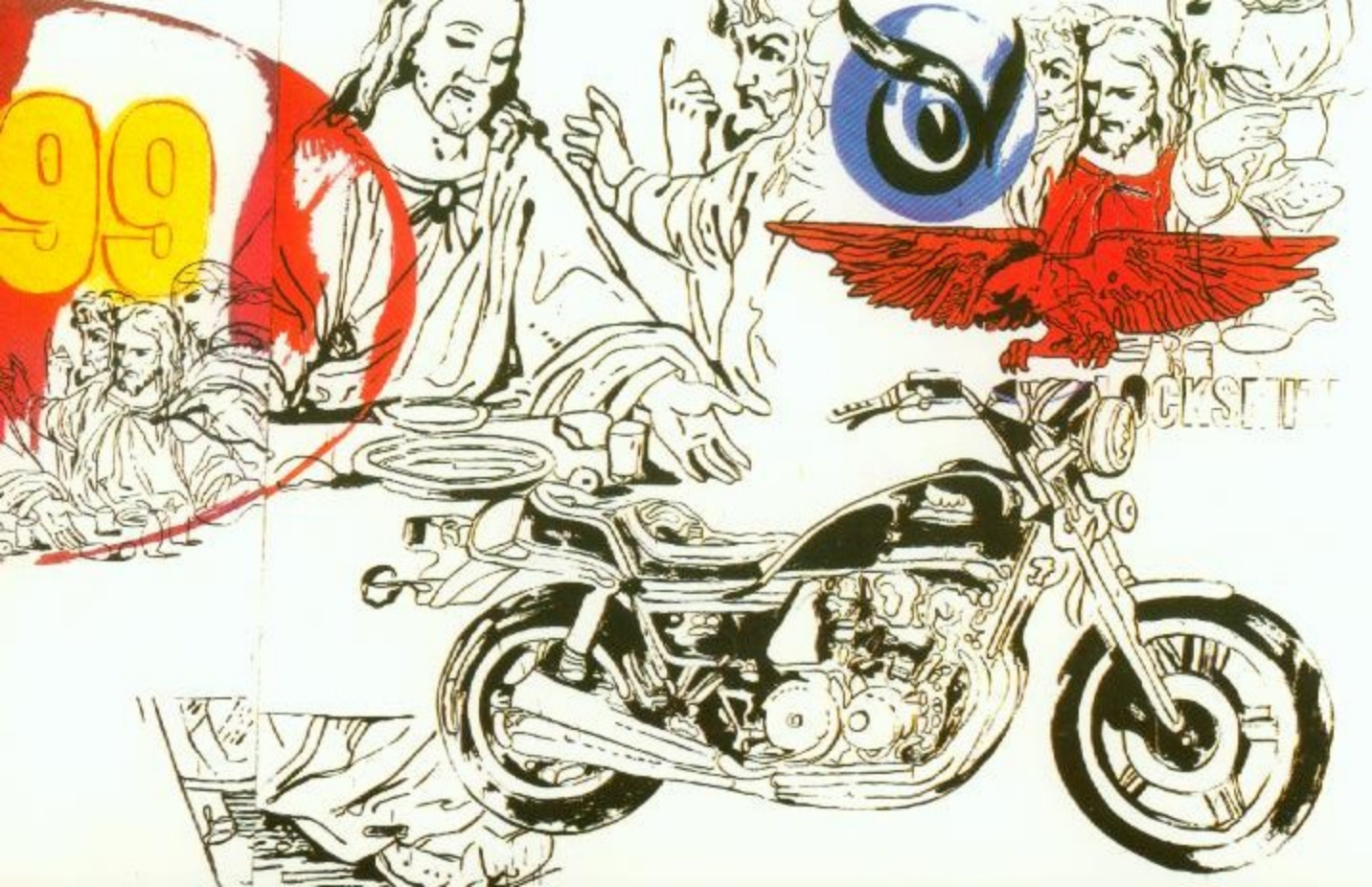
Picture Show

by the Artist

Andy Warhol




THE
BIG
C


99


Campbell's
CONDENSED
EXPOSITION UNIVERSELLE INTERNATIONALE 1900
TOMATO
SOUP

ANDY WARHOL

CAMPBELL'S SOUP ICON PAINTINGS



WEDNESDAY, DECEMBER 2, 1998 7 to 10 PM

313 NORTH ROBERTSON BOULEVARD LOS ANGELES, CALIFORNIA 9004
213 471 9393

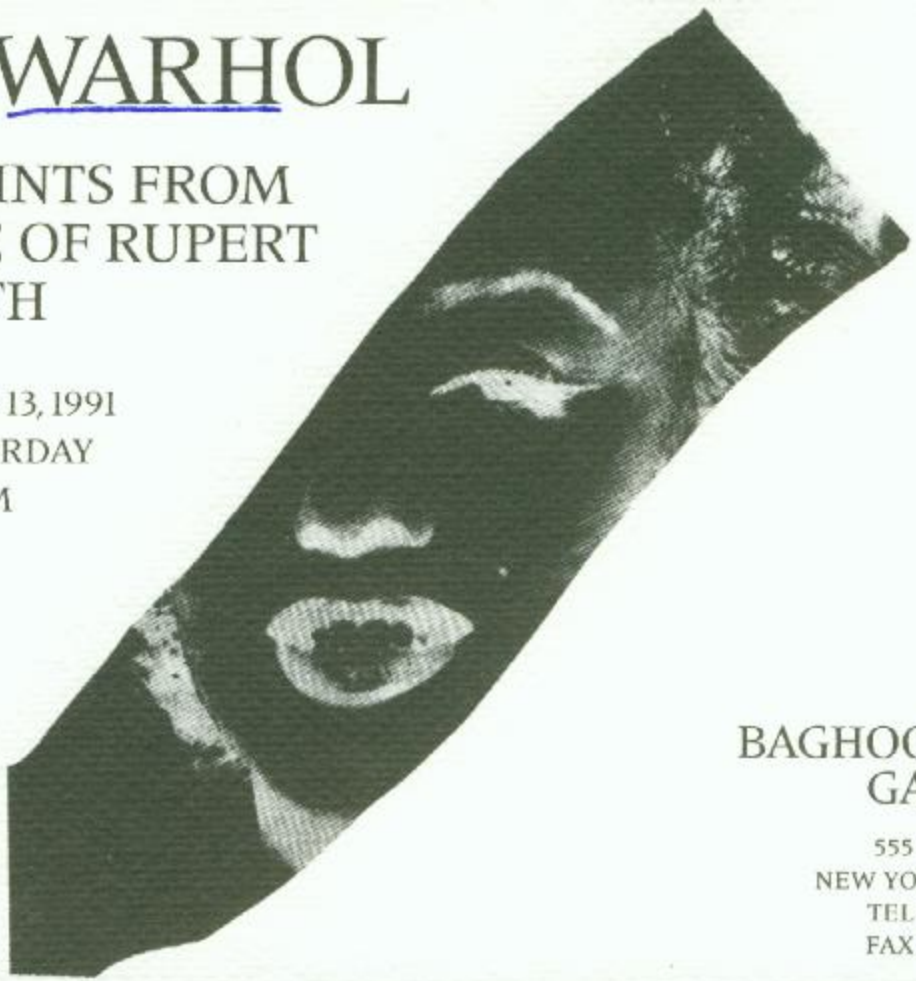
IN COOPERATION WITH

MARTIN LAWRENCE LIMITED EDITIONS

ANDY WARHOL

UNIQUE PRINTS FROM THE ESTATE OF RUPERT JASEN SMITH

MARCH 16–APRIL 13, 1991
RECEPTION: SATURDAY
MARCH 16, 5–8 PM

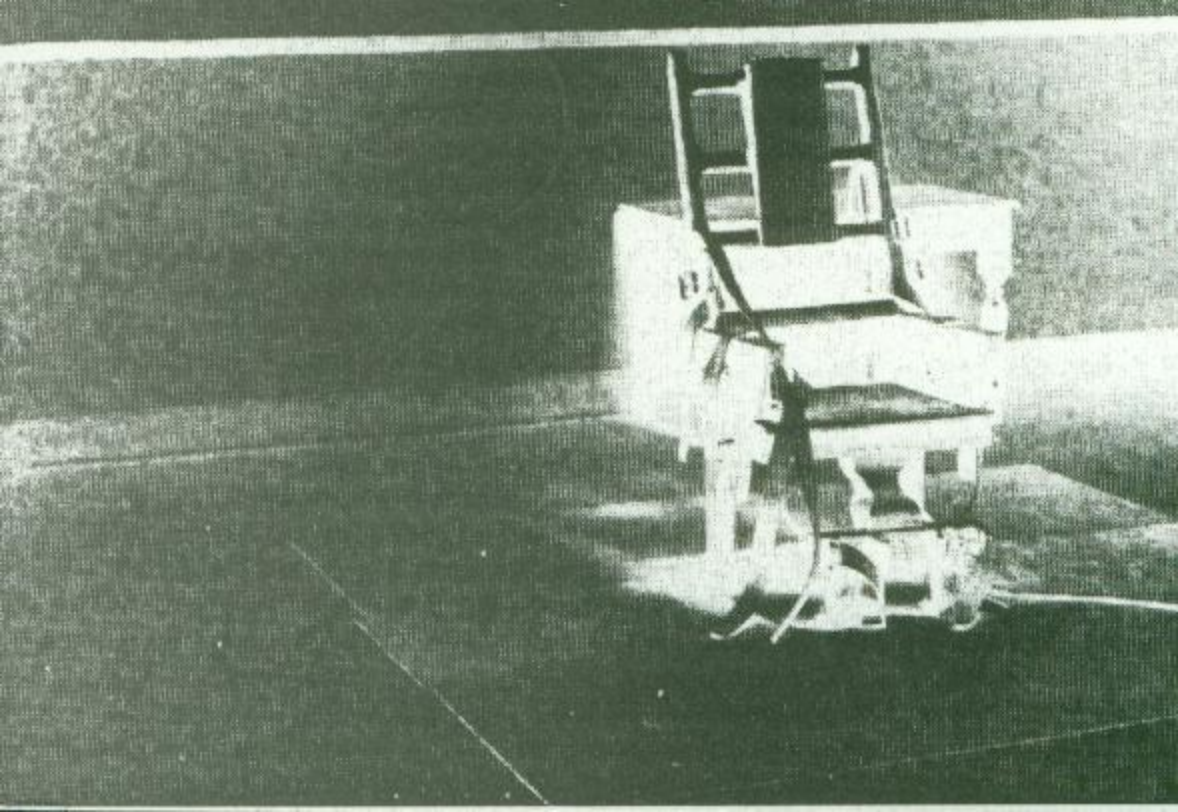


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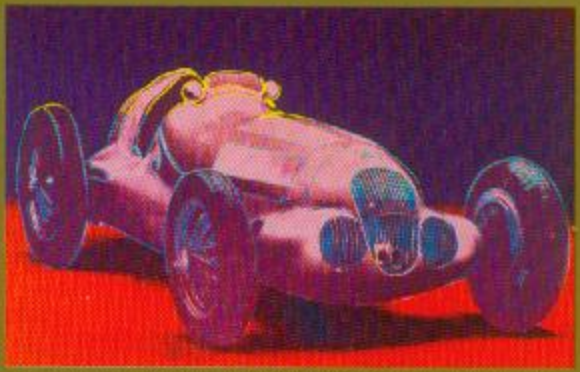

B2







A N D Y W A R H O L C A R S



Mercedes-Benz W 125 Grand Prix Car, 1937. 1986. Collection Daimler-Benz AG.

The President and Trustees of
The Solomon R. Guggenheim Foundation
request the pleasure of your company
at the preview of

ANDY WARHOL, CARS

Thursday, September 29, 1988
Nine to eleven pm
Solomon R. Guggenheim Museum
Fifth Avenue and Eighty-ninth Street
New York City

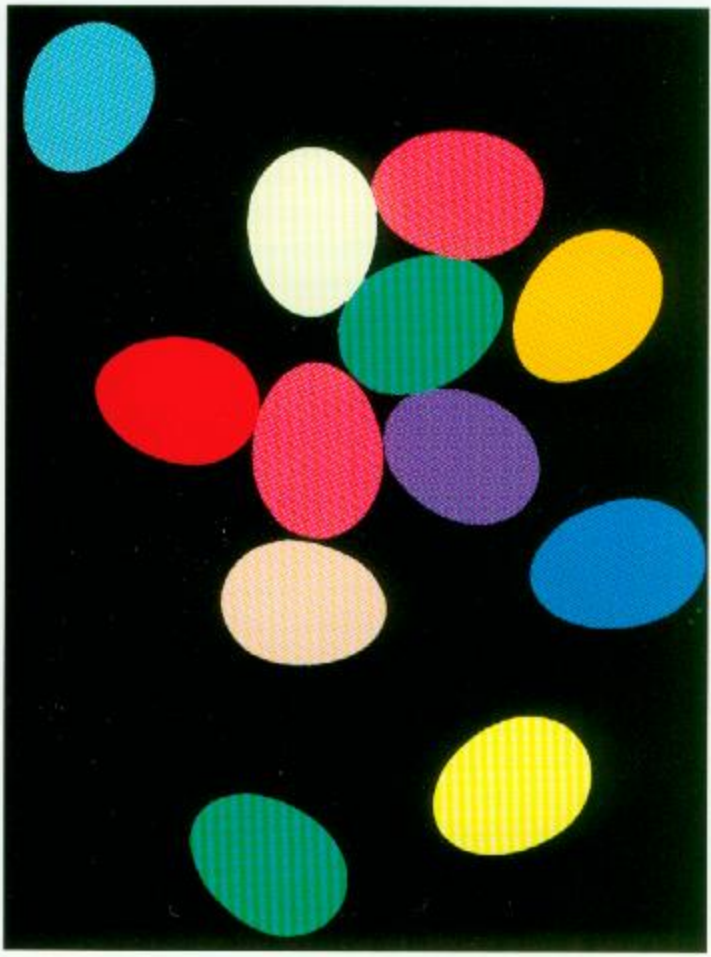
This invitation admits two

This exhibition is supported by a generous grant from Mercedes-Benz.



ANDY WARHOL

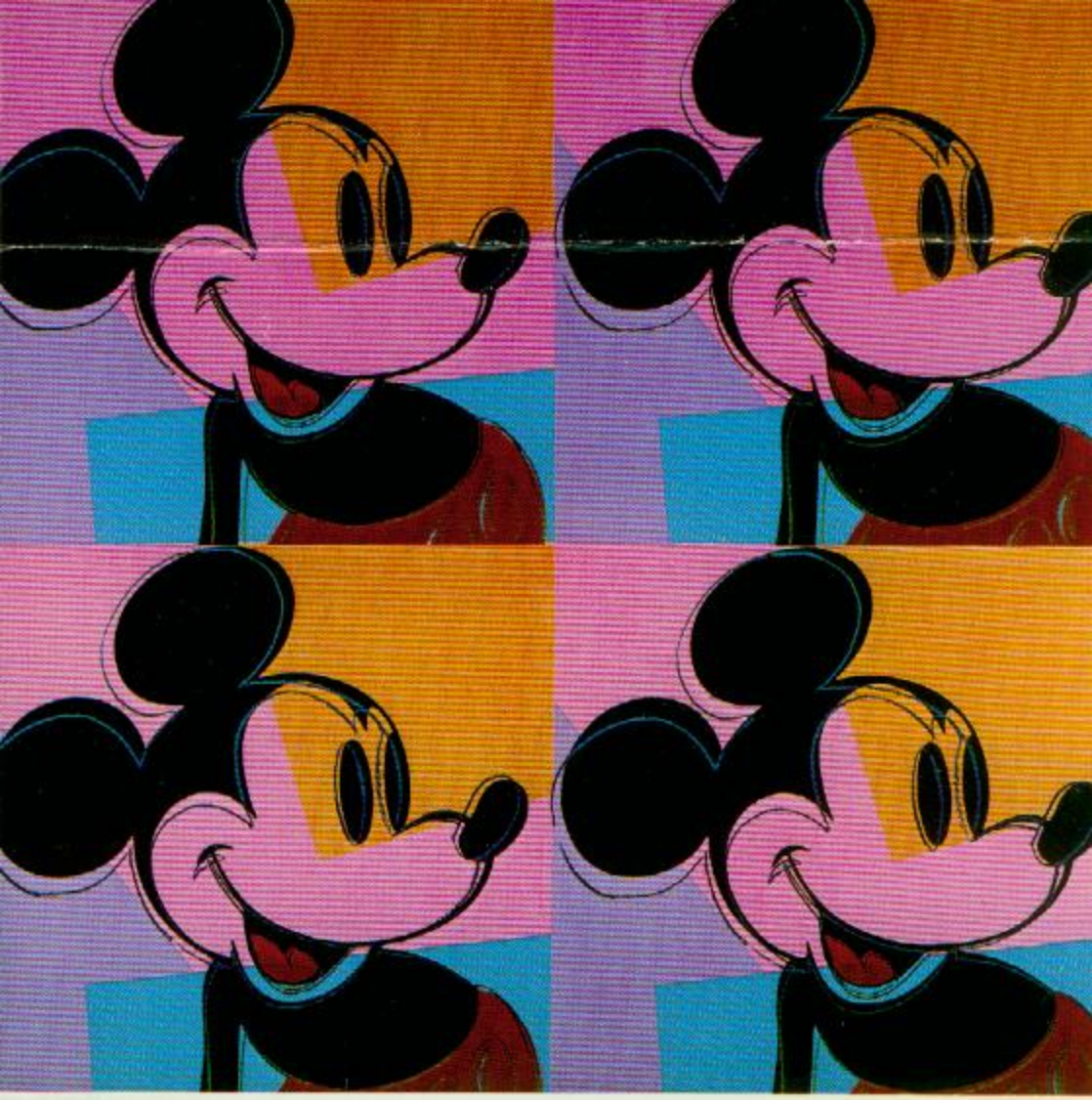
19. September bis
14. November 1993



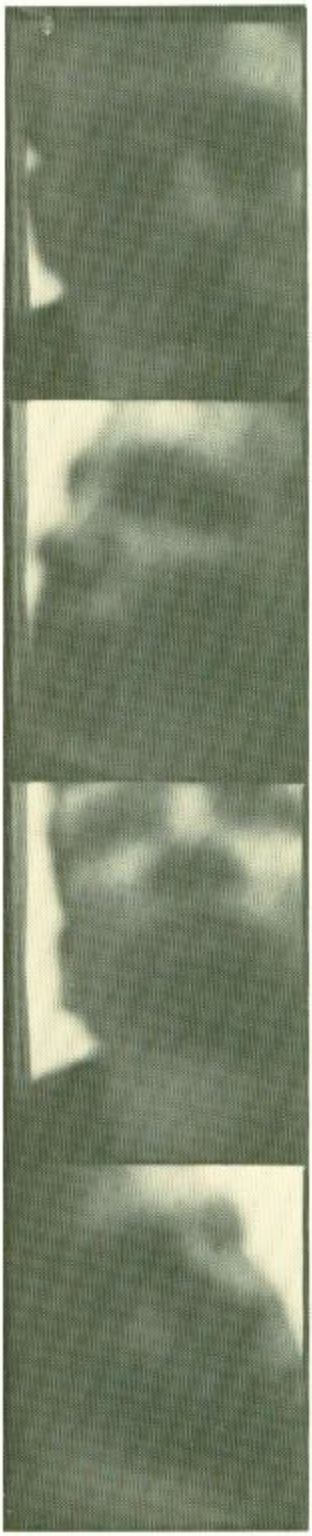
ANDY WARHOL abstrakt

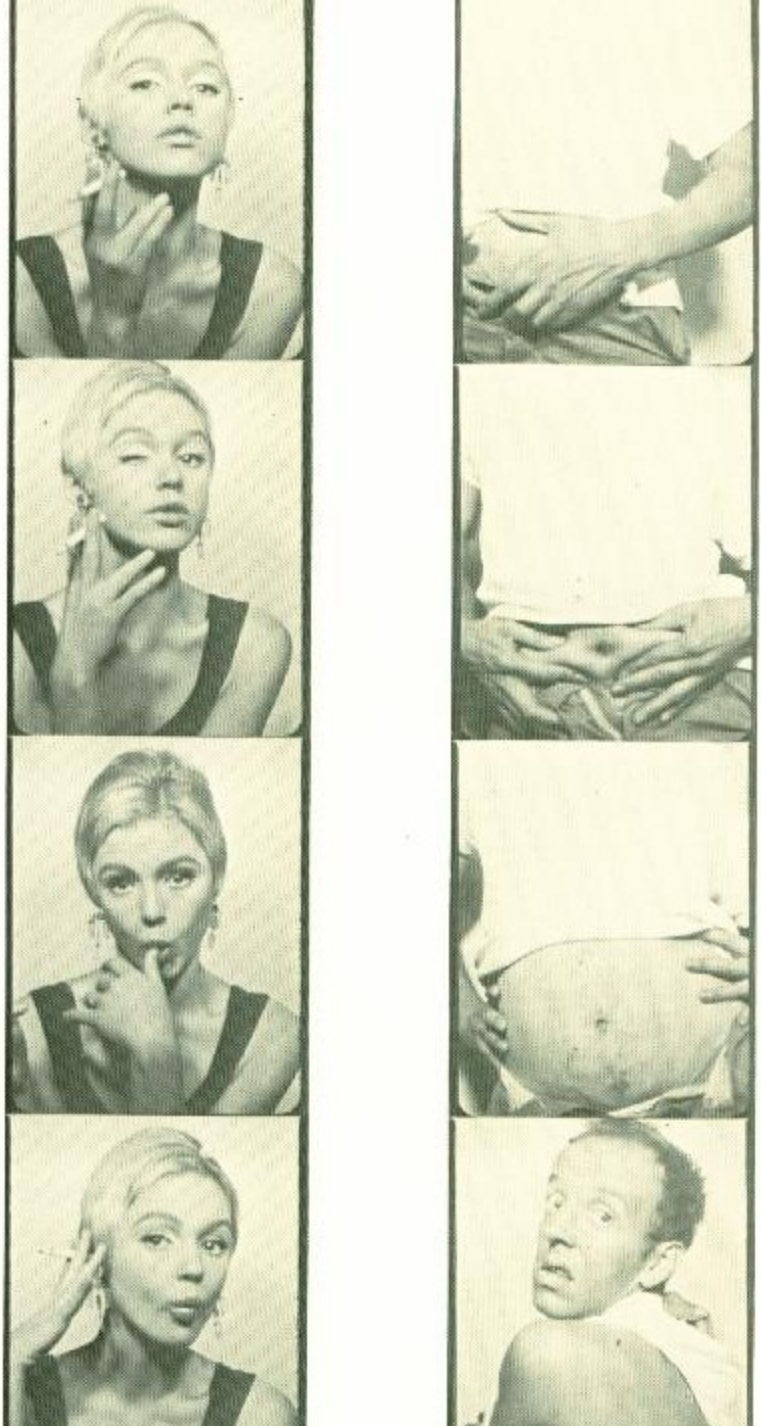
WARHOL, ANDY

kunsthalle basel




Shoe of the evening, beautiful shoe.





ANDY WARHOL PHO

OPENING TUESDAY NOVEMBER 28, 1989 FROM 6



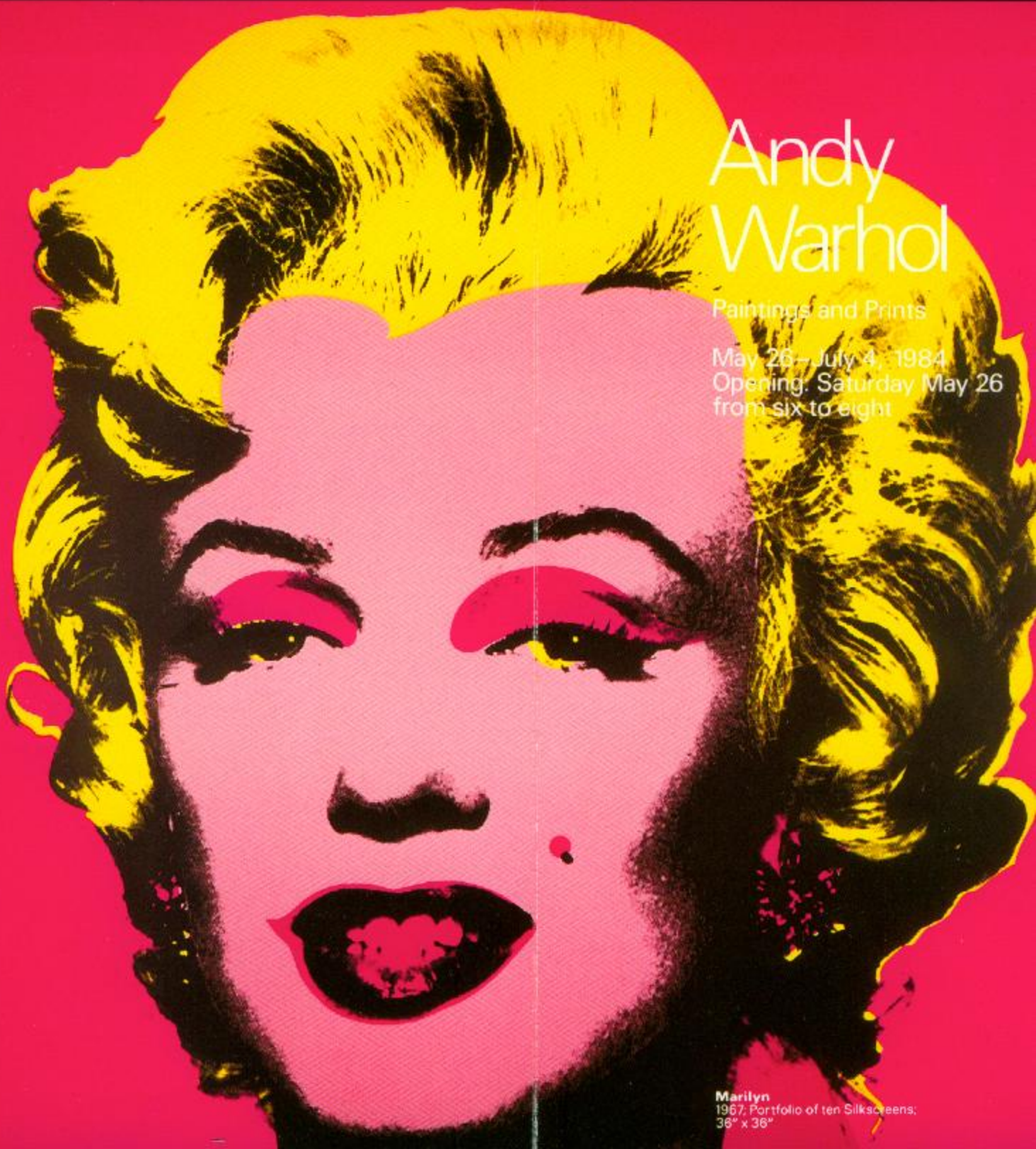


TOBOOTH PICTURES

3 P.M. AT ROBERT MILLER 41 EAST 57 NEW YORK

2701 Canton Street, Dallas,
Texas 75226. 214-744-1346

DelahuntyDallas



Andy Warhol

Paintings and Prints

May 26 – July 4, 1984
Opening, Saturday May 26
from six to eight

Marilyn
1967. Portfolio of ten Silkscreens;
36" x 36"

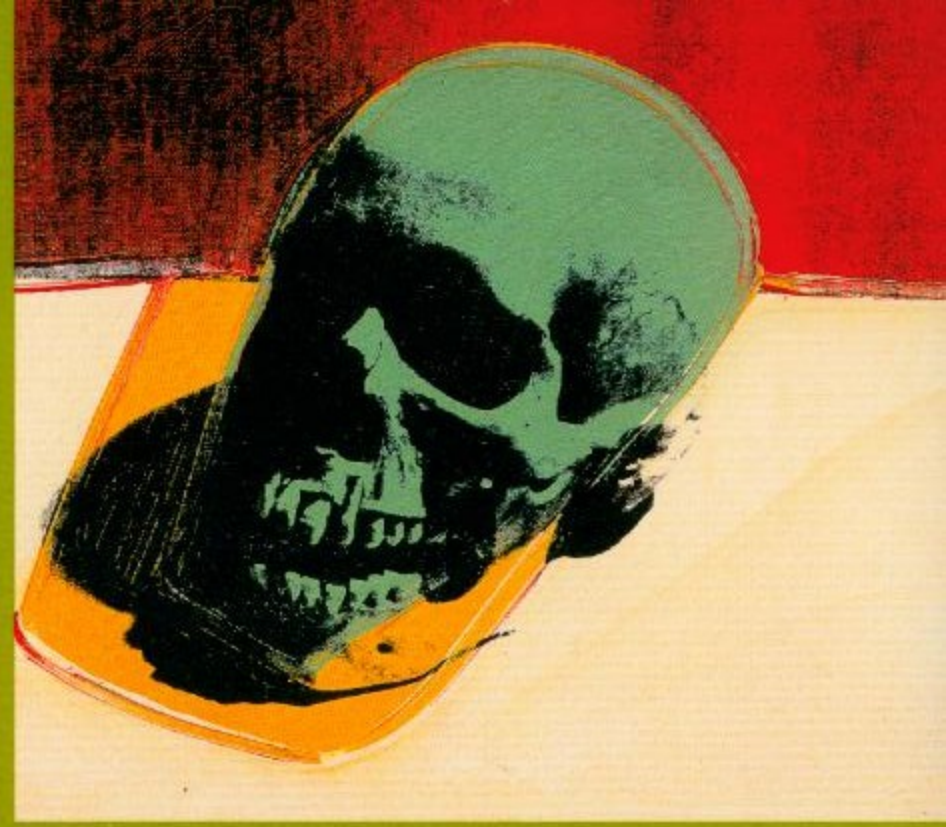


ANDY WARHOL

"Portrait of Jane Fonda" 1982, *13 Color Silkscreen*
32 x 40 inches, Edition 100.








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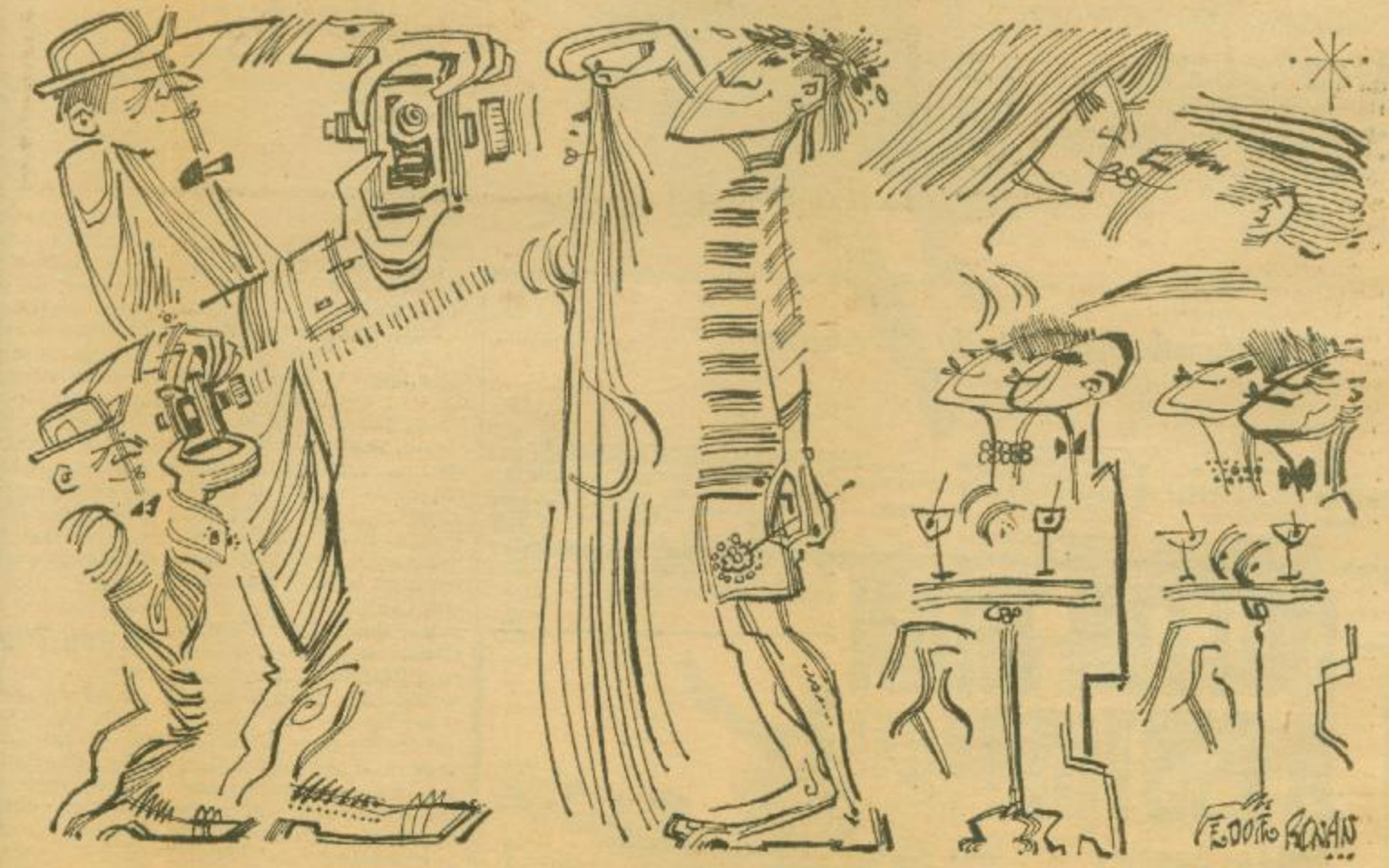
Andy Warhol antePOP 6 May - 5 June Anton Kern Gallery New York

ONE-MAN

WARHOL

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

imple Puts a New Complexion on Night Life



art; appreciate that boy and girl, their complexions as erotic as the skin of a grapefruit, will kiss interminably, nev-

Andy Peacepimple is a kind of nether god. He has made a complete environment. We, the passive, are not its

front of our very eyes, ears, nose and throat. We have survived. But then we are the fortunate, sensitive ones

WARHOL

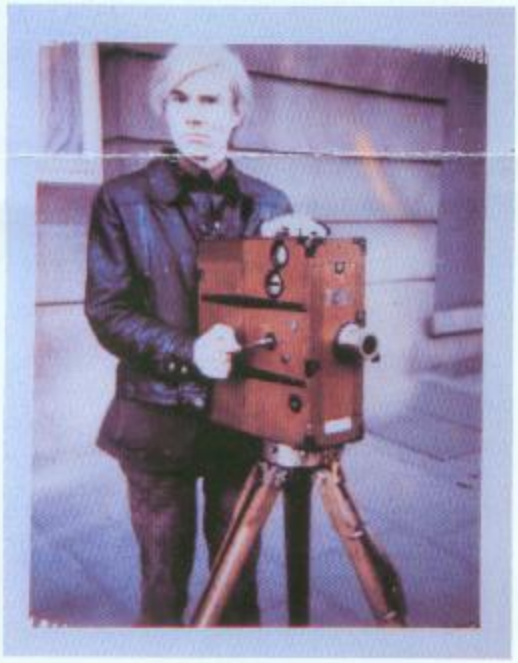
The Getty presents:

film screening

Between Sleep and Dreams
Warhol Under the Stars

October 8, 2005, noon–10:00 p.m.

The Getty Center



Andy Warhol with camera, 1960s.
Founding Collection, The Andy Warhol Museum, Pittsburgh

The Contemporary Programs and Research Department at the Getty Research Institute presents an immersion into the cinematic work of the iconic artist Andy Warhol, including a screening of his first fully completed film, the five and a half hour *Sleep* (1963). Like many of Warhol's early films, *Sleep* is a minimalist exercise. It consists solely of the poet John Giorno captured in deep slumber on a bed in New York City. Over the next six years, Warhol oversaw the production of more than fifty films as producer, director, or instigator.

In addition to *Sleep*, the daylong event features seldom-seen examples of Warhol's *Screen Tests*, along with a panel discussion featuring his "Superstars" and collaborators. Join us afterwards in the Museum Courtyard for a reception and film screening of *Sunset*, a meditation on Los Angeles at dusk, with a soundtrack of Nico reading a poem. Additional *Screen Tests* will be shown in the courtyard, accompanied by music from genre-defying New York DJ Adam Dorn (working under the alias Mocean Worker). Food and drinks will be available.

12:00–5:30 p.m. *Sleep*
5:30–6:30 p.m. *Screen Tests*
7:00–8:00 p.m. Panel discussion
Participants include Warhol superstars Viva, Mary Woronov, and Amy Taubin
Harold M. Williams Auditorium, The Getty Center

8:00–10:00 p.m. Outdoor screening of *Sunset* and additional *Screen Tests* accompanied by music from DJ Mocean Worker
Courtyard, J. Paul Getty Museum

Admission to this event is free and no reservations are needed. Parking is $7.00 per car.

The Getty Research Institute (GRI) is a program of the J. Paul Getty Trust. Other programs of the Trust include the J. Paul Getty Museum, the Getty Conservation Institute (GCI), and the Getty Foundation.

The Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688
www.getty.edu

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Tel: 310.264.0640 info@bobbiegreenfield.com www.bobbiegreenfield.com

FOR IMMEDIATE RELEASE
May 22, 2007

Andy Warhol

Opening Reception: Saturday, June 9, 2007 5-7 p.m.
Exhibition Dates: June 9 – July 14, 2007



Bobbie Greenfield Gallery, with the assistance of the Andy Warhol Foundation for the Visual Arts, is pleased to announce the **Andy Warhol** (1928-1987) exhibition, *Still Lifes: Part 1*. The 18 unique silkscreens and two graphite drawings reveal Warhol's interest in the genre of still life. The subject matter is very traditional: grapes, apples, cantaloupes, and Japanese flower arrangements.

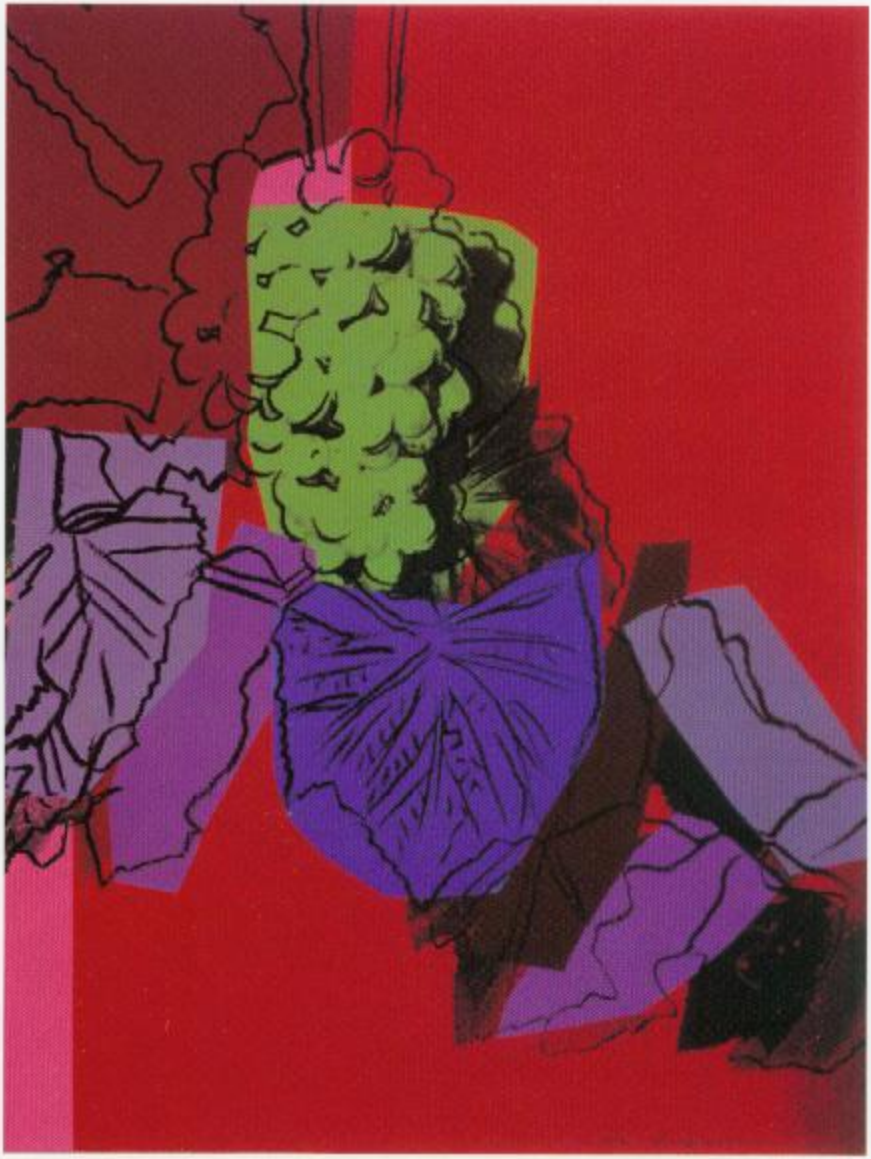
In the 1970's two major compositional elements took center stage in Warhol's work, the hand-drawn line and the representation of shadows cast by objects. The line appears most dramatically in *Flowers,* 1979 and is also evident in the other works exhibited from this period. Stills lifes featuring shadows include, *Gems,* 1978, *Grapes* (Special Edition), 1979, and *Space Fruit: Still Lifes*, 1979. The element would eventually become a subject for an entire body of work in "Shadows", 1979. The shadows become quite abstract and denote a distinct departure for Warhol from the representational images for which he had been largely known.

One of the most conceptually provocative elements of the 1970's was the expanded use of unique edition prints. Although traditional in subject matter, these trial proofs revealed the artist's innovative approach to printmaking. Andy Warhol's casual approach to screenprinting combined conscious intent with accidental results. He explored color and compositional variations, which can be seen in *Grapes*, 1979; a special edition of ten unique proofs. Each still life suite is comprised of six images, varying in color. *Flowers (Hand Colored)*, 1974 was made unique through the hand application of Dr. Martin's aniline watercolor dyes.

Still Life: Part 1 focuses on the traditional genre of art, the still life, and how Andy Warhol provocatively expanded the use of the unique edition print. The upcoming second exhibition, *Still Life: Part 2 – Hammer and Sickle*, displays how Warhol was able to use the same genre to make social and political commentary.

Above Image: Andy Warhol, Flowers (Hand Colored), 1974 Screenprint on ivory paper with Dr. Martin's aniline dyes, 40 1/8 x 27 inches. © 2007. The Andy Warhol Foundation for the Visual Art, Inc.

JPEG images available upon request.



Andy Warhol



Still Lifes From the 1970's: Part 1

Bergamot Station
Tel: 310.264.0640

2525 Michigan Avenue B6
info@bobbiegreenfield.com

Santa Monica, CA 90404
www.bobbiegreenfield.com

FOR IMMEDIATE RELEASE
November 10, 2005

Contact: Katrina McElroy
(310) 264-0640

Andy Warhol

Kiku and other Flowers: Unique Silkscreens and Drawings

Artist Reception: Saturday, December 3, 5-7 p.m.
Exhibition Dates: December 3, 2005 – January 28, 2006



Bobbie Greenfield Gallery is pleased to announce the **Andy Warhol** (1928-1987) exhibition *Kiku and Other Flowers* with the assistance of the Andy Warhol Foundation for the Visual Arts. Included in this exhibition are 9 unique silkscreens and 4 drawings.

In 1974 there was an Andy Warhol painting retrospective at the Daimaru Department Store, Tokyo. This began a strong relationship between Warhol and Japanese dealers and galleries. In 1982 a Japanese representative from the Gendai Hanga Center approached Warhol to create prints for the Center. He especially liked Warhol's silkscreen suite *Flowers (Hand-Colored)*, 1974 which was based on Japanese ikebana, the art of flower arranging. For the Gendai Hanga commission Warhol chose the chrysanthemum, the insignia of the Royal House of Japan. He called this body of work *Kiku,* which is the Japanese word for chrysanthemum.

Andy Warhol adopted a casual approach to screenprinting, combining conscious intent with accidental results. The mishaps exploited the mechanical nature of the silkscreen. By printing with uneven inking and off-registration, he achieved a painterly effect. The 9 unique *Kiku* silkscreens show Warhol's creative process including exploration of different papers as well as various color and compositional variations.

Andy Warhol characteristically separated line from color. In his graphite drawings, Warhol focused solely on the strong line, which he used to provide the outlines for the flowers, stems and vases that make up the 4 drawings in this exhibition. Two drawing from 1974 are studies for *Flowers (Hand-Colored).* The other two drawings are from the 1980's. They have a thicker line and the flowers are placed conspicuously in the foreground.

Above Image: Andy Warhol, Kiku, 1983, Unique Screenprint, 22 1/2 x 31 1/8 inches
© 2005. The Andy Warhol Foundation for the Visual Art, Inc.

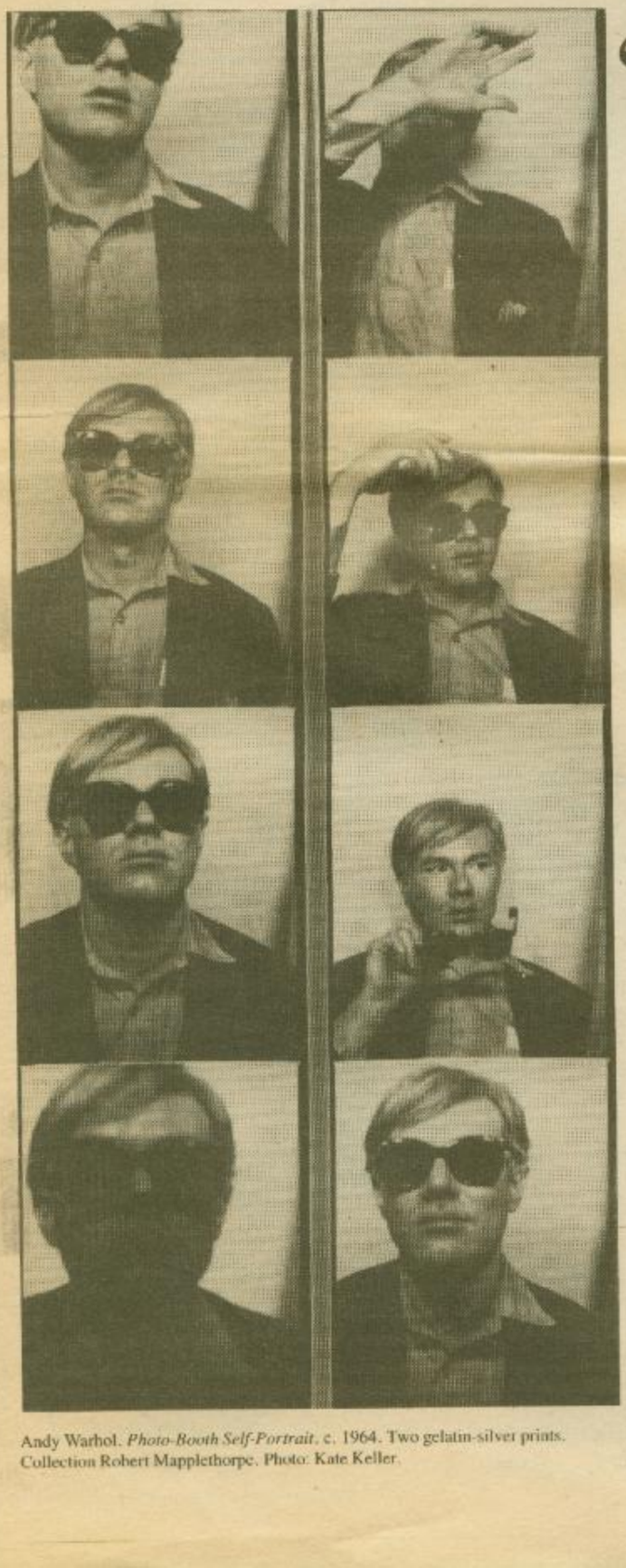
JPEG images available upon request.

"I never read, I just look at pictures." —*Andy Warhol*

★THE MODERN ST

The Museum of Modern Art, New York February 6 to May 2, 1989

ANDY WARH
A RETROSPECT



Andy Warhol. *Photo-Booth Self-Portrait*, c. 1964. Two gelatin-silver prints. Collection Robert Mapplethorpe. Photo: Kate Keller.

"My painting
never turn o
the way I
expect them
but I'm neve
surprised."

The exhibition *Andy Warhol: A Retrospective* has been supported by a gene

Additional funding has been provided by the Henry J. and Drue Heinz Found
The Museum of Modern Art, and the National Endowment for the Arts. An in
been received from the Federal Council on the Arts and the Humanities.

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IN BRIEF: ANDY WARHOL

1928

August 6, born Andrew Warhola, in Pittsburgh.

1934–35

From about the age of six, Warhol collects autographed photographs of movie stars.

1945–48

Fall, enters Carnegie Institute of Technology, where he majors in pictorial design.

Sometime during his college years he begins to experiment with the blotted-line technique.

1949

Graduates from Carnegie Institute of Technology, moves to New York, and starts working as a commercial artist.

During his commercial career Warhol works for *Vogue, Seventeen, The New Yorker, Harper's Bazaar,* Tiffany & Co., Bergdorf Goodman, Bonwit Teller, I. Miller, and other concerns, creating advertisements, window dis-



Andy Warhol. *Journal American.* 1960. Ink on paper. Dia Art Foundation, New York. Courtesy The Menil Collection, Houston.

1957

Exhibition: *A Show of Golden Pictures by Andy Warhol,* Bodley Gallery, New York.

1960

Paints his first canvases depicting comic-strip characters: *Batman, Nancy, Saturday's Popeye, Superman,* and *Dick Tracy.* Also paints first Ads and Coca-Colas.

1961

Newspaper Front Pages.

1964

Flowers, Most Wanted Men, Self-Portraits, Boxes (Brillo Boxes, Campbell's Soup Boxes, Del Monte Boxes, Heinz Boxes, Kellogg's Cornflake Boxes, Mott's Apple Juice Boxes).

Makes films *Couch, Empire, Harlot, Henry Geldzahler, Taylor Mead's Ass, The Thirteen Most Beautiful Boys,* and *The Thirteen Most Beautiful Women.*

Is commissioned to make a work for the New York State Pavilion at the New York World's Fair. Makes



Begins to produce multimedia presentations, called the Erupting (later changed to Exploding) Plastic Inevitable, featuring Nico and the Velvet Underground. These events include live music, dance, and monologues by the band and other Factory performers against a backdrop of Warhol's films.

Exhibitions: *Warhol,* Gian Enzo Sperone, Turin; *Andy Warhol,* Leo Castelli Gallery, New York (Cow Wallpaper and Silver Clouds); *Andy Warhol Holy Cow! Silver Clouds!!*



Andy Warhol. *Liza Minnelli.* 1978. Silkscreen ink on synthetic polymer paint on canvas. Dia Art Foundation, New York. Courtesy The Menil Collection, Houston. Photo: Carl Picco.

Exhibitions: *Andy Warhol,* Moderna Museet, Stockholm, and Kunstnernes Hus, Oslo; and *Andy Warhol,* Rowan Gallery, London (Most Wanted Men and Marilyn prints).

1969

Makes the film *Trash.*

Exhibition: *Andy Warhol,* Nationalgalerie and Deutsche Gesellschaft für Bildende Kunst, Berlin.

1970

Exhibition: *Andy Warhol,* Pasadena Art Museum (also seen at Museum of Contemporary Art, Chicago; Stedelijk Van Abbe

1974

Films *Andy Warhol's Frankenstein* and *Andy Warhol's Dracula.*

1975

Publishes *The Philosophy of Andy Warhol (From A to B and Back Again).*

1976

Skulls.

1977

Athletes, Hammer and Sickles, Torsos.

Films *Andy Warhol's Bad.*

1978

Oxidations, Shadows.

1979

jackets, and record covers.

1953

Begins to make paintings incorporating lines that look similar to those in his blotted-line drawings.

1954

First exhibition: *Warhol*, Loft Gallery, New York (crumpled, marbleized paper pieces on the floor).



Andy Warhol. Untitled. c. 1955. Ink on paper. The Estate of Andy Warhol. Photo: Kate Keller.

1956

Makes "personality" shoes: gold-leaf collages of shoes decorated to capture the personalities of famous people.

Exhibitions: *Drawings for a Boy-Book by Andy Warhol*, Bodley Gallery, New York; and *Andy Warhol: The Golden Slipper Show or Shoes Shoe in America*, Bodley Gallery, New York.

fore and After, Little King, Saturday's Popeye, and *Superman* as background for mannequins in the window of Bonwit Teller.

1962

Campbell's Soup Cans, Disasters, Do It Yourselfs, Elvises, and Marilyns. First silkscreens on canvas: *Baseball, Warren*, a small Dollar Bill, and *Troy Donahue*. Uses rubber stamps for *S & H Green Stamps* and *Red Airmail Stamps*.

Exhibitions: *Campbell's Soup Cans*, Ferus Gallery, Los Angeles; and *Andy Warhol*, Stable Gallery, New York (Coca-Colas, Dance Diagrams, Disasters, Do It Yourselfs, *Handle with Care — Glass — Thank You*, Marilyns, a work based on a matchbook cover, *Red Elvis*).

1963

Electric Chairs, Race Riots.

Buys 16mm movie camera and shoots his first film, *Sleep*. Also films *Andy Warhol Films Jack Smith Filming "Normal Love," Blow Job, Eat, Haircut, Kiss*, and *Tarzan and Jane Regained...Sort Of*.

Thirteen Most Wanted Men, which is hung on the facade of the building. Fair officials feel it is politically charged and ask Warhol's permission to paint over it.

Exhibitions: *Warhol*, Galerie Ileana Sonnabend, Paris, (Disasters); *Warhol*, Stable Gallery, New York (Boxes); and *Andy Warhol*, Leo Castelli Gallery, New York, (Flowers).

1965

Colored Campbell's Soup Cans, Electric Chairs.

Films *Beauty #2, Hedy, Horse, Kitchen, The Life of Juanita Castro, Lupe, More Milk Yvette, My Hustler, Poor Little Rich Girl, Screen Test #1, Screen Test #2, Suicide, Paul Swan*, and *Vinyl*.

In Paris Warhol announces his intention to "retire" from painting and to focus on filmmaking.

1966

Self-Portraits, Cow Wallpaper, Silver Clouds.

Films *Bufferin, The Chelsea Girls, Eating Too Fast, ****, and *The Velvet Underground and Nico*.

Holy Cow!, Contemporary Arts Center, Cincinnati; *Andy Warhol*, Institute of Contemporary Art, Boston; and Ferus Gallery, Los Angeles.

1967

Electric Chairs.

Continues to film **** and begins filming *Bike Boy; I, a Man; Lonesome Cowboys; The Loves of Ondine;* and *Nude Restaurant*.

Exhibitions: *Kühe und Schwebende Kissen von Andy Warhol*, Galerie Rudolf Zwirner, Cologne; *Andy Warhol Most Wanted*, Galerie Rudolf Zwirner, Cologne; *Andy Warhol—The Thirteen Most Wanted Men*, Galerie Ileana Sonnabend, Paris.

Group exhibition: Expo '67, Montreal, United States Pavilion (Self-Portraits).

1968

Films *Blue Movie* and *Flesh*.

June 3, Valerie Solanis, founder and sole member of S.C.U.M. (Society for Cutting Up Men), shoots Warhol at the Factory.

Moderne de la Ville de Paris; Tate Gallery, London; and Whitney Museum of American Art, New York).

1971

Exhibitions: *Andy Warhol*, Cenobio-Visualita, Milan; *Andy Warhol: His Early Works, 1947–1959*, Gotham Book Mart Gallery, New York; and *Andy Warhol*, Musée d'Art Moderne de la Ville de Paris.



Andy Warhol. *Mao*. 1972. Synthetic polymer paint and silkscreen ink on canvas. Dia Art Foundation, New York. Courtesy The Menil Collection, Houston. Photo: Jon Abbott.

1972

Maos.

Films *Heat, Women in Revolt*.

Publishes *Andy Warhol's Exposures*, a book of photographs.

Exhibition: *Andy Warhol: Portraits of the 70s*, Whitney Museum of American Art, New York.

1980

Joseph Beuyses, Diamond Dust Shoes.

Publishes *POPism: The Warhol '60s* with Pat Hackett.

1981

Crosses, Dollar Signs, Guns, Knives, Myths.

1982

Goethes, Stadiums.

1984

Munchs, Rorschachs.

Collaborates on paintings with Jean-Michel Basquiat and Francesco Clemente.

1985

Publishes *America*.

1986

Camouflages, Cars, Self-Portraits.

1987

Last Suppers.

Begins work on The History of American TV.

February 22, dies.

ANDY WARHOL : A RETROSP
Opens at The Museum of Mod

"I never wanted to be a painter. I wanted to be a tap-dancer."
—Andy Warhol

★ ★ ★ ★ ★



Andy Warhol. *The Six Marilyns (Marilyn Six-Pack)*. 1962. Silkscreen ink on synthetic polymer paint on canvas. Collection Emily and Jerry Spiegel.

Andy Warhol: A Retrospective, the first full-scale exhibition of the work of the Pop artist, features many examples of his art that have never been shown before. The show spans Warhol's entire career from the early designs of the fifties to his last paintings of the eighties. The exhibition is arranged according to themes that occur in his work: celebrity portraits (Marilyn Monroe, Elvis Presley, and Jackie Kennedy, for example), Disasters *(Car Crash, Electric Chair)*, Campbell's Soup Cans, Flowers, Maos, and more. Also on view are many of the Self-Portraits made throughout his life, numerous drawings, and the most recent works made just before his death in 1987.

One of the best-known figures of our times, Andy Warhol was a celebrity, and his paintings were enjoyed by a vast public. His art focused on the visible facts of contemporary American life, reflecting what was often disregarded or ignored, and illuminating what was not yet commonly perceived. Regardless of any feelings prompted by a particular subject, Warhol processed his visual observations through his unique aesthetic, maintaining a cool unwavering emotional detachment. His familiar images are derived from newspapers, magazines, and television, but on the canvas, they are isolated and treated as objects.



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"I've made a career out of being th wrong space and the wrong thing That's one thing I really do know

Born in 1928, Warhol came to New York after graduating from Carnegie Institute of Technology and quickly achieved notable success as a commercial artist. When he began to paint, about 1960, he adapted the look and techniques of his advertising work to the canvas. Along with a number of other artists — Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, and James Rosenquist — Warhol became known as a Pop artist, challenging the values and philosophies of the previous generation of Abstract Expressionists. In contrast to the Abstract Expressionist artists' emphasis on individual expression and the large-scale gesture, these artists responded to the specific urban environment: they took account of the most mundane facts of daily life in America — how ordinary things looked, and how most information was transmitted. As Warhol observed: "The Pop artists did images that anybody walking down Broadway could recognize in a split second — comics, picnic tables, men's trousers, celebrities, shower curtains, refrigerators, Coke bottles — all the great modern things that the Abstract Expressionists tried so hard not to notice at all."

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ARHOL : A RETROSPECTIVE
The Museum of Modern Art!

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—Andy Warhol

★★★



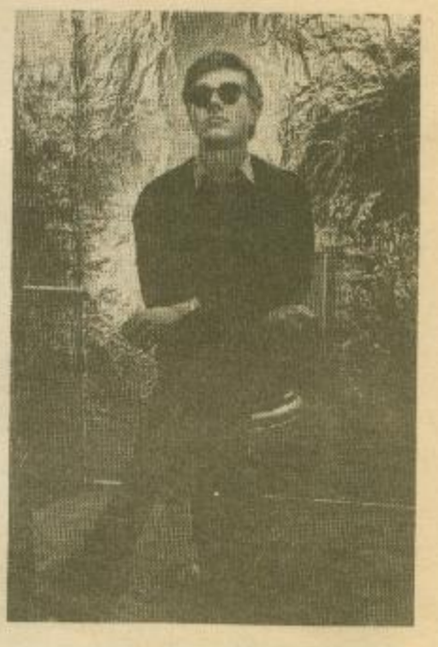




52. Silkscreen ink on synthetic polymer paint on

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Andy Warhol. Photo: © Ken Heyman. Courtesy Archive Pictures, Inc.

A prolific artist, Warhol worked inventively in many mediums. In the summer of 1965, he announced his "retirement" from painting in order to concentrate on films. He began painting intensively again in 1972, beginning with the Mao images. In the following years, Warhol continued to execute fifty to one hundred commissioned portraits each year until his death, produced several new series, and began collaborative projects with younger artists.

Organized by Kynaston McShine, Senior Curator of Painting and Sculpture at The Museum of Modern Art, this exhibition brings together Warhol's entire body of work for the first time and should be on every museum-goer's list.

"I've made a career out of being the right thing in the wrong space and the wrong thing in the right space. That's one thing I really do know about." *—Andy Warhol*

Born in 1928, Warhol came to New York after graduating from Carnegie Institute of Technology and quickly achieved notable success as a commercial artist. When he began to paint, about 1960, he adapted the look and techniques of his advertising work to the canvas. Along with a number of other artists — Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, and James Rosenquist — Warhol became known as a Pop artist, challenging the values and philosophies of the previous generation of Abstract Expressionists. In contrast to the Abstract Expressionist artists' emphasis on individual expression and the large-scale gesture, these artists responded to the specific urban environment: they took account of the most mundane facts of daily life in America — how ordinary things looked, and how most information was transmitted. As Warhol observed: "The Pop artists did images that anybody walking down Broadway could recognize in a split second — comics, picnic tables, men's trousers, celebrities, shower curtains, refrigerators, Coke bottles — all the great modern things that the Abstract Expressionists tried so hard not to notice at all."



Andy Warhol. *Heinz Box (Tomato Ketchup)*. 1964. Silkscreen ink on wood. The Estate of Andy Warhol.

Serial Imagery Seen in Warhol Retrospective

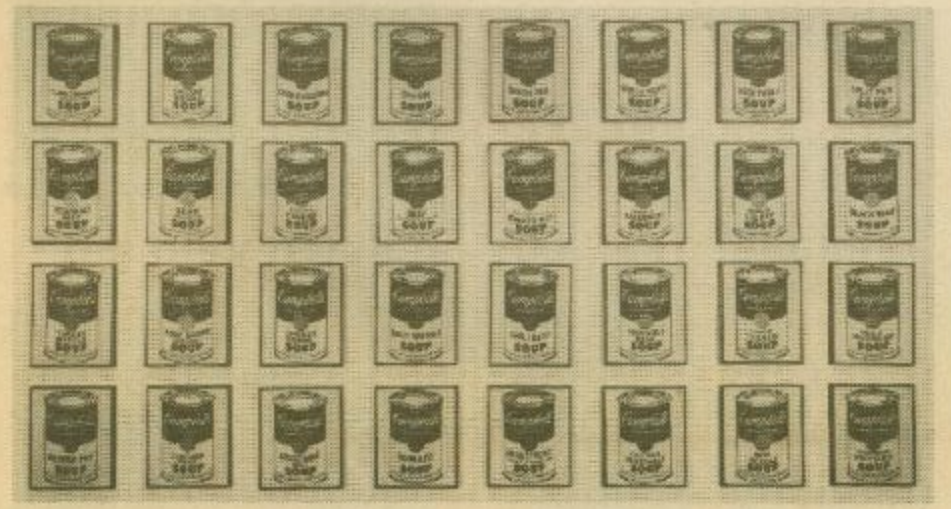
Many artists have made use of serial imagery, but few with the variety, originality, and range of effect achieved by Andy Warhol. The term *serial imagery* can refer either to a group of artworks conceived as a series or to the repeated or sequential use of similar or identical units within a single artwork. Although Warhol often worked within the context of the series, his achievement in serial form is mostly to be seen in a range of individual works.

Warhol's works in series run the gamut from the narrowly defined series of thirty-two *Campbell's Soup Cans*, 1962 (the number of which was determined simply by the varieties of Campbell's soup available), to the Flowers and Maos, all of which seem limitless and, when installed by Warhol, create an environment that transcends the specificity of the group.

The range of effects and meanings implied by Warhol's use of serial imagery in individual works is impressive. The first works in which a single image is repeated are the Airmail and S & H Green Stamps and Dollar Bill paintings of 1962. They are among Warhol's first paintings made by means of the silkscreen process. Not unlike the Flags and Targets of Jasper Johns, these works replicate real things which themselves act as stand-ins for other things.

Later in 1962, Warhol began to use silkscreens treated with a photosensitive layer so that he could transfer photographic images onto the canvas. Pulled from various sources, the photograph became Warhol's primary unit of form.

It is perhaps in the area of portraiture that Warhol brings to his art his most inventive and varied use of serial form. In the portrait of Natalie Wood, a single image of the young starlet's face is screened in black ink onto a bare white canvas forty-eight times in six parallel rows. Texture and movement are suggested both by the varying densities of ink and by the overlap or space left between each image. The overall effect is an image of a movie star, ubiquitous yet elusive; it also says something about the artificial late-twentieth-century notions of stardom and celebrity.



Andy Warhol. *Campbell's Soup Cans*. 1962. Synthetic polymer paint on canvas; thirty-two works. Collection Irving Blum, New York.

"I don't think I have an image, favorable or unfavorable."
— Andy Warhol

"I like boring things. I like things to be the same over and over." *— Andy Warhol*



Andy Warhol. *The American Man — Watson Powell*. 1964. Silkscreen ink on synthetic polymer paint on canvas; thirty-two panels. Collection American Republic Insurance Company, Des Moines.

The impact of movie stardom infiltrates Warhol's portraits of the less famous, as for example in his portrait of the Pop art collector Ethel Scull. Instead of repeating the same image many times on one canvas, here Warhol joins thirty-six canvases with different images of the same person. As in his portraits of celebrities, the photographs used were



Andy Warhol. *Jackie (The Week That Was)*. 1963. Silkscreen ink on synthetic polymer paint on canvas; sixteen panels. Collection Mrs. Raymond Goetz. Photo: John Blumb.

tographic image in a portrait of the dancer Merce Cunningham, where Warhol makes reference to the work of the nineteenth-century photographer

A similar range of effects is produced by the use of serial imagery in Warhol's Death and Disasters series. Take, for example, the various ways

ENQUIRING REPORTER

Today's question: What is Pop art?



Robert Indiana:

"Pop is everything art hasn't been for the last two decades. It is basically a U-turn back to a representational visual communication, moving at a breakaway speed in several sharp late models.... Pop is a re-enlistment in the world.... It is the American Dream, optimistic, generous and naive."



James Rosenquist:

"I'm amazed and excited and fascinated about the way things are thrust at us, the way this invisible screen that's a couple of feet in front of our mind and our senses is attacked through things larger than life, the impact of things thrown at us, at such a speed and with such a force that painting and the attitudes toward painting and communication through doing a painting now seem very old-fashioned."



Tom Wesselmann:

"I dislike labels in general and Pop in particular, especially because it overemphasizes the material used. There does seem to be a tendency to use similar materials and images, but the different ways they are used denies any kind of group intention.

"Some of the worst things I've read about Pop Art have come from its admirers. They begin to sound like some nostalgia cult — they really worship Marilyn Monroe or Coca-Cola. The importance people attach to things the artist uses is irrelevant.... what I can make from them. Also I use real objects because I need to use objects, not because objects need to be used."

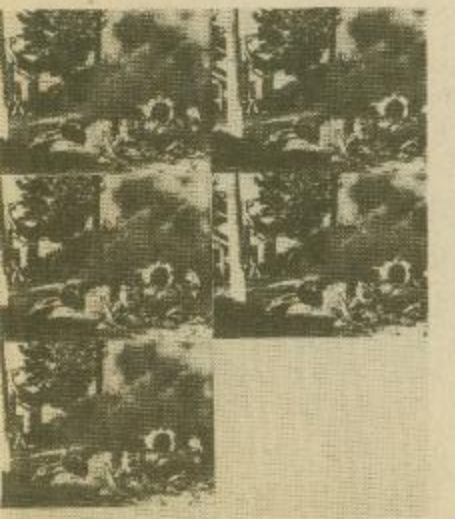


Andy Warhol:

"I don't think Pop Art is on the way out; people are still going to it and buying it but I can't tell you what Pop Art is, it's too involved. It's just taking the outside and putting it on the inside or taking the inside and putting it on the outside, bring the ordinary objects into the home. Pop Art is for everyone. I don't think art should be only for the select few, I think it should be for the mass of American people and they usually accept art anyway. I think Pop Art is a legitimate form of art like any other, Impressionism, etc. It's not just a put-on. I'm not the High Priest of Pop Art, I'm just one of the workers in it. I'm neither bothered by what is written about me or what people may think of me

Andy Warhol. *Jackie (The Week That Was)*. 1963. Silkscreen ink on synthetic polymer paint on canvas; sixteen panels. Collection Mrs. Raymond Goetz. Photo: John Blumb.

ographic image in a portrait of the dancer Merce Cunningham, where Warhol makes reference to the work of the nineteenth-century photographer Eadweard Muybridge. Famous for his studies of human and animal locomotion, Muybridge's photographs are often broken into several horizontal bands, each showing bodies in motion at sequential intervals of time. Warhol's similar division of the field and our view of Cunningham in strict profile is reminiscent of Muybridge's analyses of movement.



Andy Warhol. *White Burning Car III*. 1963. Silkscreen ink on canvas. Dia Art Foundation, New York. Courtesy The Menil Collection, Houston. Photo: Noel Allum.

A similar range of effects is produced by the use of serial imagery in Warhol's Death and Disasters series. Take, for example, the various ways Warhol treats one group of subjects, the car crash. In *White Burning Car III*, the repetition of the gory image of destruction produces a numbing response on the part of the viewer.

Warhol's Portraits and Disasters intersect at many points, but perhaps nowhere else as effectively as in the series based on the assassination of John F. Kennedy in 1963, featuring the president's widow, Jacqueline. In *Jackie (The Week That Was)* Warhol's multiple images offer the viewer an obsessive reenactment, since the actual events had already been repeated *ad infinitum* on television; their inescapable repetition had itself become a part of everyone's consciousness of that time.

The artist's reaction to the assassination, reported in his book *POPism*, sheds light both on the work and on his use of serial imagery in general: "I'd been thrilled having Kennedy as president; he was handsome, young, smart — but it didn't bother me that much that he was dead. What bothered me was the way the television and radio were programming everybody to feel so sad." In other words, Warhol used serial imagery not only for its emotional effect but also to refer to the means employed by the media to portray the event.

James Rosenquist:
"I'm amazed and excited and fascinated about the way things are thrust at us, the way this invisible screen that's a couple of feet in front of our mind and our senses is attacked by radio and television and visual communications. Art have come from its admirers. They begin to sound like some nostalgia cult — they really worship Marilyn Monroe or Coca-Cola. The importance people attach to things the artist uses is irrelevant.... Advertising images excite me mainly because of other, Impressionism, etc. It's not just a put-on. I'm not the High Priest of Pop Art, I'm just one of the workers in it. I'm neither bothered by what is written about me or what people may think of me reading it."

"The interviewer should just tell me the words he wants me to say and I'll repeat them after him. I think that would be so great because I'm so empty I just can't think of anything to say." *— Andy Warhol*



Installation of Cow Wallpaper by Andy Warhol at Leo Castelli Gallery, New York, 1966. Photo: Rudolph Burckhardt.

SOCIETY PAGE

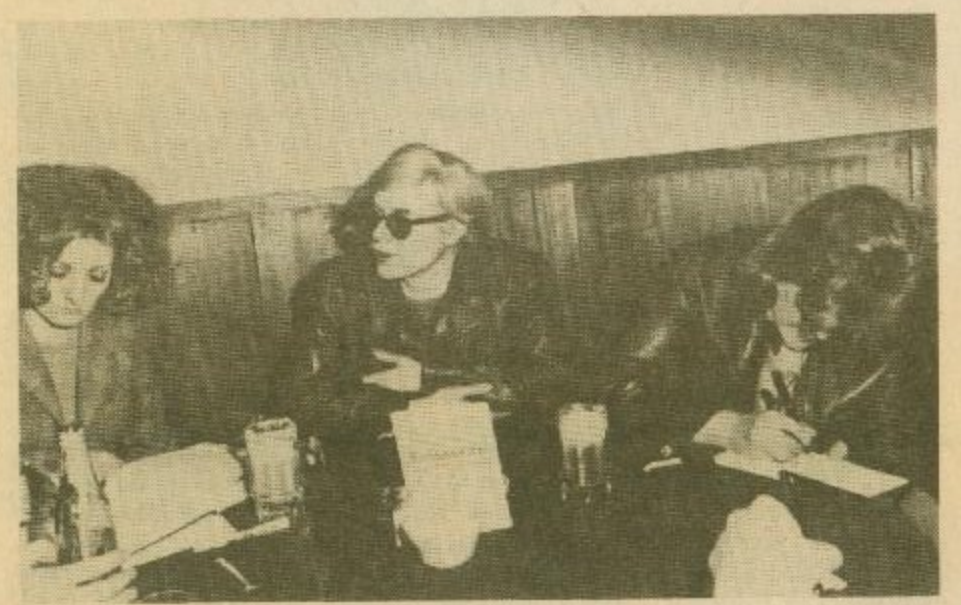
Factory, Fame, and Fortune

From childhood, Andy Warhol yearned to be someone else. More than anything he wanted to transcend the limitations of his immigrant family in rural Pennsylvania and partake of life in the glamorous America of movies, radio, magazines, and newspapers. Quite simply put, Warhol wanted most of all what he lacked by birth: beauty, wealth, status, or fame. As the writer Truman Capote said, "Andy Warhol wanted to be anyone but Andy Warhol."

Constantly fascinated with beauty and stardom, tantalized by the sensa-

In addition to producing a tremendous output of painting and sculpture, such as the Brillo Boxes, Warhol used the indigenous chaos of the Factory as a setting for many of his films. He recorded everyday events — sleeping, eating, gossiping, and love-making — and made them into films. For him it became an alternative to painting, a continual happening of sorts, and Warhol assumed the role of impresario and director.

Almost anyone who wandered in and out of the Factory was captured on film. Among the members of Warhol's entourage who appeared on film were Edie Sedgwick, Ultra Violet, Viva, Brigid Polk, Joe D'Allesandro, Taylor Mead, Ingrid Superstar, Candy Darling, Jackie Curtis, and members of the Velvet Underground.



Viva, Andy Warhol, and Brigid Polk at Max's Kansas City.

"In the future everybody will be world famous for fifteen minutes."

— Andy Warhol

In the seventies Warhol began to accept numerous commissions for portraits from those generally referred to as "beautiful people." Almost instantly Warhol was a fixture in the jet-set social scene, and he relished his fame: "A good reason to be famous, though, is so you can read all the big magazines and know everybody in all the stories. Page after page it's just all people you've met. I love that kind of reading experience and that's the best reason to be famous."

Warhol's place in the public eye was twofold: that of an artist/celebrity and that of an entrepreneur. From his Pop images, which both shock and endure, to his unforgettable epigrams, Warhol was one of the most influential and certainly the most famous artist of his time.



Edie Sedgwick. Photo: Billy Name/Factory Foto.

"I think we're a vacuum here at the Factory, it's great. I like being a vacuum; it leaves me alone to work. We are bothered though, we have cops coming up here all the time. They think we're doing awful things and we aren't."

— Andy Warhol

tional accounts of the rich and famous on the screen or in the tabloids, Warhol was preoccupied with celebrities. In the fifties he made drawings of shoes named after famous people, which he called "personality" shoes. In the sixties this obsession was expressed in the serial portraits of Troy Donahue, Elvis Presley, Marilyn Monroe, Elizabeth Taylor, and others. Marilyn and Liz were the ultimate embodiment of glamor and fame: intrigued by the tragedy that plagued their lives, Warhol elevated them to iconic images.

"Publicity is like eating peanuts. Once you start you can't stop." *— Andy Warhol*

By the mid-sixties Warhol began to acquire his own level of celebrity and notoriety as a Pop artist and cultural figure. Warhol's studio, known as the Factory, was a legendary hangout for artists, poets, and socialites. There was a continuous flow of people that provided him with constant stimulation and dialogue. The crowd Warhol attracted to the Factory was always large and eclectic, and included assistants who worked on his art.



The Factory, c. 1964. Clockwise from left: Andy Warhol, Taylor Mead, unidentified man, Gerard Malanga, unidentified women.
Photo: Courtesy The Menil Collection, Houston.

At the time of their release, between 1963 and 1968, the approximately sixty films produced by Andy Warhol were an integral part of his art practice and played a leading role in shaping his presence in American culture. To screen the films of Andy Warhol today, over twenty years after their production, is to relive another time and place in American culture and social history. The place was the Factory, a converted factory loft on East 47th Street, which, from 1960 to 1968, was Warhol's production center and a gathering place for the New York art scene.

The underground world in which Warhol moved, and for which the Factory became a stage, was a compelling subject for Warhol's camera. The silver-walled Factory became a place in which subculture heroes and transient strangers acted out their fantasies and mingled under the gaze of their main audience, that "tycoon of passivity," Warhol himself. They became part of Warhol's studio and underground star system, modeled on the "Hollywood dream factory" that had created myths and heroes for twentieth-century America.

"The lighting is bad, the camera work is bad, the projection is bad, but the people are beautiful."

— Andy Warhol

Warhol's films paralleled his art. The camera's mechanical means of reproduction echoed the "production-line" system Warhol used to turn out his paintings, silkscreens, and sculptures. For all of these mediums the aesthetic was predicated on duplication.

Warhol controlled the entire production process of filmmaking, distribution, and exhibition. Within five years, he had recapitulated the history of the cinema, as the Factory's films went from silent to sound, from the use of a stationary, fixed frame, contemplative camera to the exploration of a larger film space through zooms and pans and later to editing strategies that included strobe effects. Through this "discovery" of film techniques, Warhol constructed narratives that compressed the action and story within a single scene or

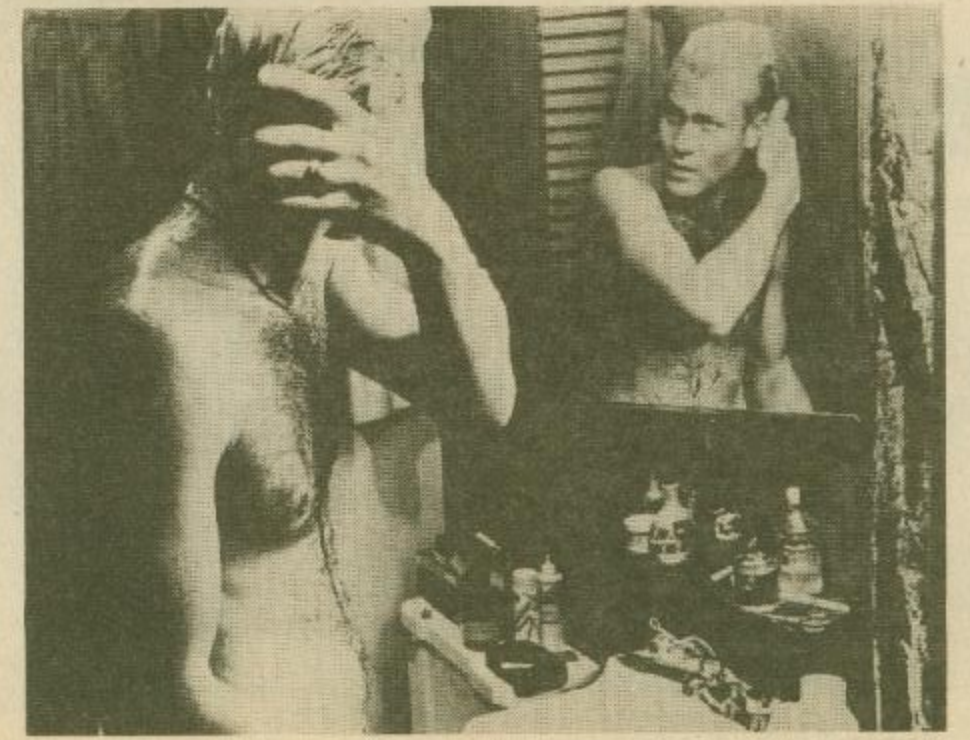
"The Empire State Building is a star!" *— Andy Warhol*

achieved the same compression through ellipses. Both of these devices mirrored the proto-narrative achievements of filmmakers at the turn of the century. Warhol's later films took on a more conventional dramatic line, reflecting the established genres of Hollywood.

The different phases of Warhol's filmmaking career encompass a variety of filmmaking techniques. Post-production (editing, rewriting, reshooting) was eliminated in a process that recalls the one-reelers produced at the turn of the century by filmmakers who were discovering a new medium. As Warhol put it: "With film you just turn on the camera and photograph something. I leave the camera running until it runs out of film because that way I can catch people being themselves." In Warhol's studio, in the words of author Stephen Koch, "the audience out there became part of the scene; everybody in the Factory knew he was being watched, and a glowing, theatrical self-awareness was built into the place's very life, endowing its most casual actions with a sense of moment. You couldn't make a wrong move; every impulse signified." Warhol's 16mm camera was a silent eye that recorded a culture of styles and gestures, of self-created superstars and outrageous scenes — the "cool" lifestyle of the sixties, in which, in Warhol's telling phrase, everybody was "famous for fifteen minutes." It was a new cinema whose raw energy became a powerful presence in the independent film community.



The Chelsea Girls. 1966. With Eric Emerson, Ingrid Superstar, International Velvet. Photo: Billy Name/Factory Foto.



My Hustler. 1965. With Paul America. Photo: Billy Name/Factory Foto.

Department of Film, The Museum of Modern Art.
Wednesday, April 5, 6:30 p.m. Introduced by John G. Hanhardt, Curator, Film and Video Department, Whitney Museum of American Art.
Tickets are $8, Museum Members $7, and students $5, available at the Lobby Information Desk.

FILM SERIES ANNOUNCED

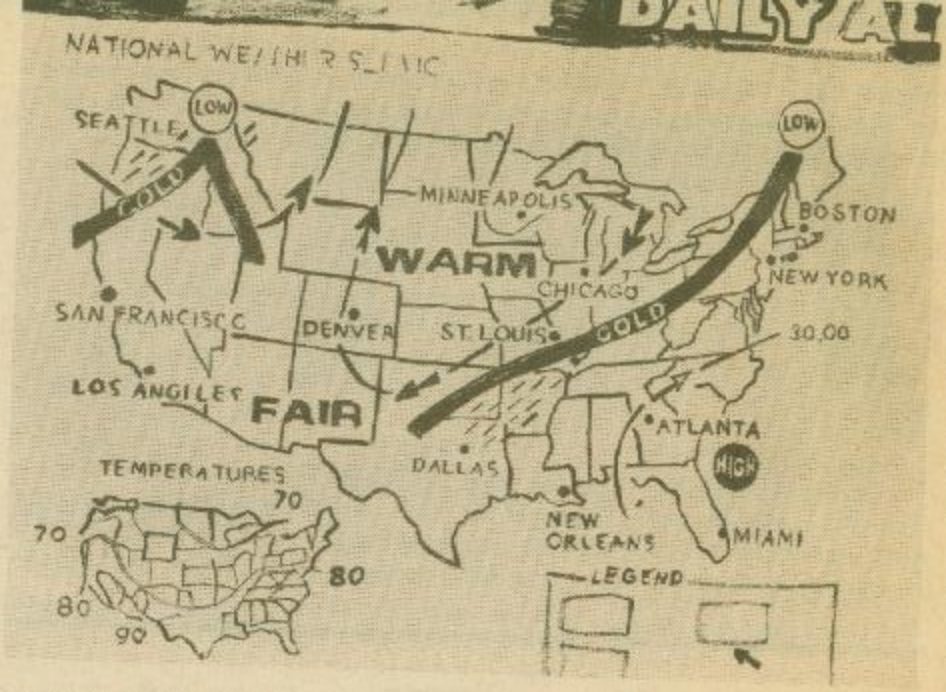
A selection of Andy Warhol's films will be shown at The Museum of Modern Art on Tuesdays at 3:00 p.m. and 6:00 p.m.

February 7	*Sleep, Kiss, Empire*
February 14	*Eat, Blow Job*
February 21	*Henry Geldzahler*
February 28	*Vinyl, Beauty #2*
April 4	*The Life of Juanita Castro, My Hustler*
April 11	*Lonesome Cowboys*

Tickets, free with Museum admission, are available at the Lobby Information Desk.

SYMPOSIUM TO BE HELD AT MUSEUM

A symposium titled "Reflecting on Warhol" will be held on Thursday, March 16, at 6:30 p.m. at the Museum. The moderator will be Walter Hopps, Director, The Menil Collection, Houston. Participants are Trevor Fairbrother, Associate Curator of Contemporary Art, Museum of Fine Arts, Boston; Richard Sennett, Professor of Sociology and University Professor of the Humanities, New York University; Kenneth Silver, Associate Professor of Fine Arts, New York University; and Amy Taubin, Film Critic, *The Village Voice*. Tickets are $8, Museum Members $7, and students $5, available at the Lobby Information Desk.



Andy Warhol. *Untitled*. 1984. Synthetic polymer paint on paper. Courtesy Robert Miller Gallery. Photo: Zindman/Fremont.

"When you think about it, department stores are kind of like museums."

—Andy Warhol



Andy Warhol. *Dick Tracy*. 1960. Synthetic polymer paint on canvas. Collection Mr. and Mrs. S. I. Newhouse, Jr. Photo: Jim Strong, Inc.



Andy Warhol. *Nancy*. 1960. Synthetic polymer paint on canvas. Collection Mr. and Mrs. S. I. Newhouse, Jr. Photo: Jim Strong, Inc.



Andy Warhol. *Superman*. 1960. Synthetic polymer paint and crayon on canvas. Collection Gunter Sachs.



Andy Warhol. *Popeye*. 1961. Synthetic polymer paint on canvas. Collection Mr. and Mrs. S. I. Newhouse, Jr. Photo: Jim Strong, Inc.

The installation is partly chronological and partly thematic, and there are nice touches. The portraits, icons and lips inspired by Monroe's death are among the best works Warhol did, and they put an exclamation point to the first half of the show. The charged paintings of electric chairs open the second half with a jolt. Placing the 1963 "Portrait of Ethel Scull" so it faces the 1976 painting "Skulls," with the variety of poses and color in both, is an effective curatorial pun.

But the installation also creates problems. It is easy to forget that the disaster paintings and the paintings of Monroe and other film stars were done during the same period. And because many of the disaster paintings in the second half of the show are essentially monochromatic, it is almost possible to lose sight of Warhol's sense of color. In the context of the show, the chromatic eruption in the late work makes little sense.

The work also has limits. Warhol was not comfortable expressing feeling, and his art has a restricted emotional range. Because he moved quickly and did not want an art of contemplation, his works cannot be inexhaustible containers, like the recent paintings of Jasper Johns. When his work is successful, banal images seem to be profound riddles; when it fails, banality is banality. And any artist who gives himself so totally to the moment will not have an easy time evolving.

In the last years of his life, Warhol seems to have been obsessed with the kind of gestural expressionism he had been fighting against. His abstract oxidation paintings — made by urinating on canvas covered with bronze or copper paint — could be seen as an irreverent tribute to Jackson Pollock. He was interested in an Expressionist like Edvard Munch, who, like Warhol, was fascinated with femme fatales, self-portraiture and death. Warhol made paintings inspired by Rorschach tests, which define pent-up feelings and fears and get beyond the camouflage of the self. If Warhol had not died in 1987, at the age of 59, he might have surprised everyone.

One of the keys to Warhol is his esthetic of self-effacement. His desire to be a machine is well known. So is naming his studio the Factory. So are his films in which nothing happens. He loved the camera, and in some way functioned like one, preferring to appear a neutral force that simply presented what it saw. Many of his images just seem to be there. The more monochromatic his photo-silkscreens are, the more the images seem to be in the process of disappearing.

•

Self-effacement and transformation went together. Mr. McShine underlines Warhol's "history of dissatisfaction with his appearance" and his yearning to be someone else. He was Andrew Warhola, who became Andy Warhol. Although he was born in Forest City, Pa., the son of working-class Czechoslovak immigrants, he encouraged various people to believe that he was born in Cleveland, Philadelphia or Pittsburgh.

Change was a Warhol theme. He liked transvestites. He loved Marilyn Monroe, the former Norma Jean Baker, with her exaggerated and self-conscious femininity and her superstardom that seemed to reduce her self to a tiny yet inextinguishable song. He was drawn to artists like Leonardo and Botticelli, who painted figures whose sexuality does not seem fixed. He loved taking nobodies and making them stars or turning a Campbell's soup can into a cultural icon.

His art has a great deal to do with the possibilities of erasure. The paintings of electric chairs and car wrecks involve actual obliteration. In his Most Wanted Men series, Warhol showed men who obliterated others. In his painting "Atomic Bomb," he presented an object that has threatened to obliterate the human race. Throughout his career, Warhol was fascinated with the ultimate erasure, death.

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The need for self-effacement and change is essential to his achievement. Warhol was someone for whom accepted values that might hinder change had to be wiped out. To the end, he challenged good taste and believed that anything in art was possible. Using images appropriated from sources available to everyone and rejecting the mystique of the artist's touch, he helped define an alternative to the personal emphasis and metaphysical longing of Abstract Expressionism.

Part of Warhol's achievement was to legitimize his love of secular, profane subjects by attaching to them traditional religious values. For those who love popular culture, love stars, need the American mainstream, his purity, self-effacement and belief in a transcendent present hold out the promise of salvation. Warhol argues that self-effacement and sensual excess, purity and trash, the moment and eternity can exist together.

This helps explain why Warhol is so important to so many people. His work speaks for a large and important group, almost a class, that has been rising out of the great blank spaces of American culture since World War II. Many are rootless, or determined to deny their roots. Many are new to money. They want to believe they can change at will and invent themselves from scratch. Warhol reassures them that the present can be home, as fixed and permanent as whatever it is they are trying to escape or erase. One of the large questions unanswered by this show is whether, at the end of his life, Warhol still believed this himself.

A Retrospective Travels

"Warhol: A Retrospective" opens at the Museum of Modern Art, 11 West 53d Street, on Monday and runs through May 2. It is open to museum members today through Sunday. The show will travel to the Art Institute of Chicago (June 3 to Aug. 13), the Hayward Gallery in London (September to November), the Ludwig Museum in Cologne (November to February 1990), the Palazzo Reale in Milan (February to May 1990) and the Pompidou Center in Paris (May to August 1990).

Warhol is a very American artist. His flat images, painted in a flat tone, existing in a non-space from which past and future have been banished, are locked into the present. They are rootless, homeless works. Because of the artist's refusal to judge, they also seem remarkably pure. This body of work makes the present seem absolute and eternal — in other words, transcendent.



The New York Times/Bill Cunningham

Guests at a reception and private showing of "Andy Warhol: A Retrospective" at the Museum of Modern Art Wednesday night.



The New York Times/

At a private showing of "Andy Warhol: A Retrospective" at the Museum of Modern Art, guests view interpretations of "Marilyn," "Liz" and "Jackie."

RICHARD E. SHERWOOD



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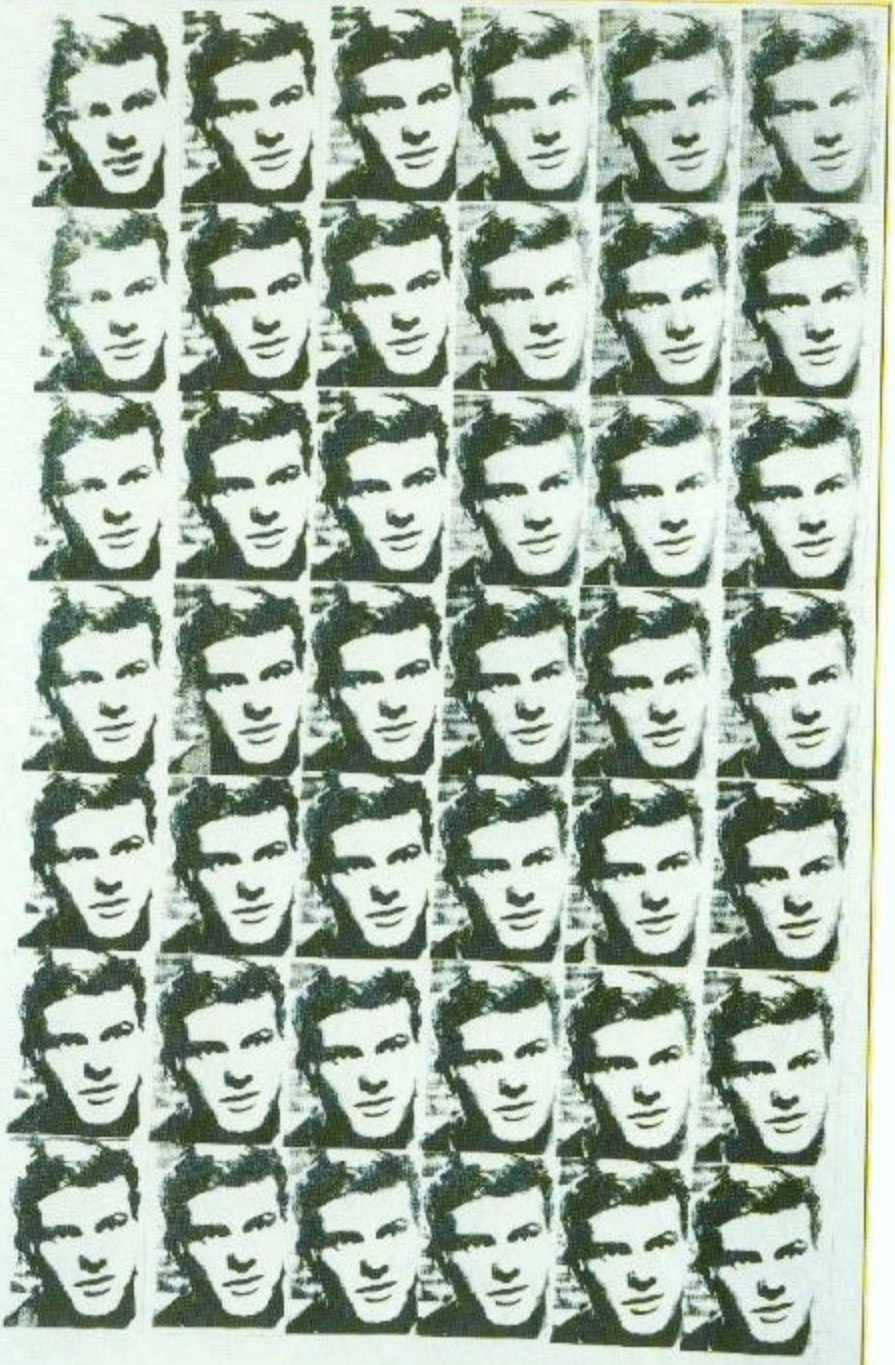


right page:
"Schlitz Cans", 1961, Acrylic and pencil on canvas, 177 x 137 cm
above:
"Gold Marilyn", 1962, Acrylic and silkscreen on canvas, two tondi, each Ø 45 cm
left page:
"Old Telephone", 1961, Acrylic and crayon on canvas, 177 x 137 cm

inside left page:
"Tab Hunter (42 times)", Acrylic and silkscreen on canvas, 108 x 138 cm
inside right page:
"A boy for Meg", 1961, Acrylic and crayon on canvas, 169 x 133 cm









Sinatra Rat Pack

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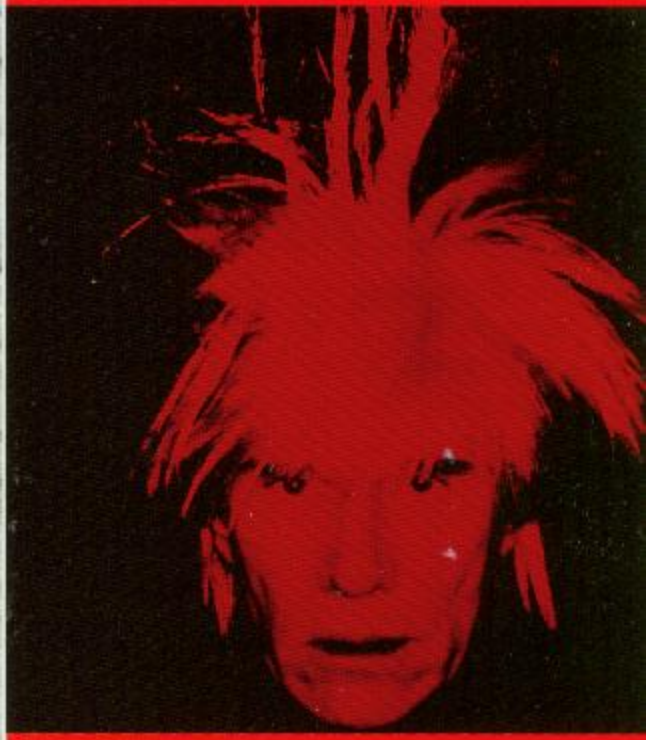
New York Post

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Fame and Misfortune: Andy Warhol's Portraits

April 19 through June 15, 1997
Akron Art Museum

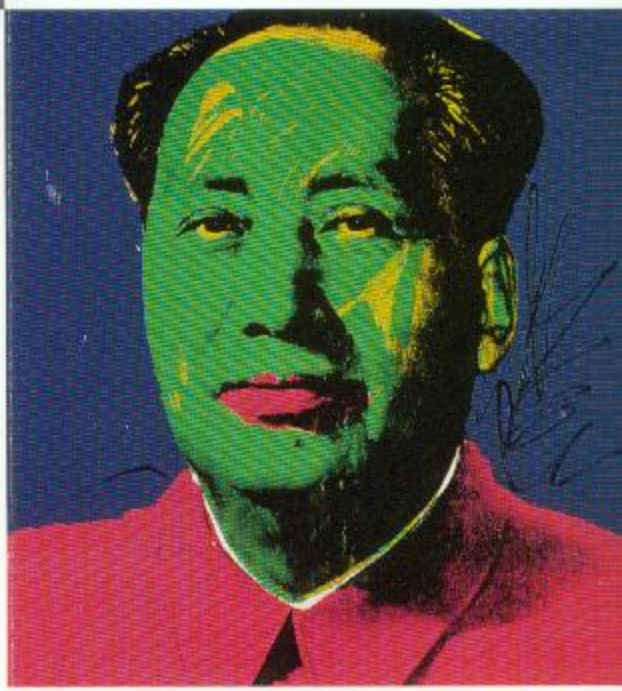


were the earliest examples of what came to be known as "Pop" art.

By 1962, Warhol was regarded as one of the most important artists of the day alongside contemporaries including Robert Rauschenberg, Jasper Johns and Frank Stella, who later became Warhol portrait subjects. That year, Warhol introduced the industrial technique of screenprinting into his work. Though he encouraged the impression that his canvases were "manufactured" by an anonymous entourage of assistants, Warhol was deeply involved with the production of his work at the Factory, as his studio was known.

"I never read, I just look at pictures."

Throughout the 1960s, Warhol produced portraits which epitomized both the American dream and the violence of American life, including his poignant series featuring Jackie Kennedy. Around 1963, he began to make experimental films and became increasingly involved with other nontraditional art forms. He staged multimedia events under the banner of "The Exploding Plastic Inevitable," which combined the live music of The Velvet Underground and Nico and whip-snapping dancers with film and light projections, creating a

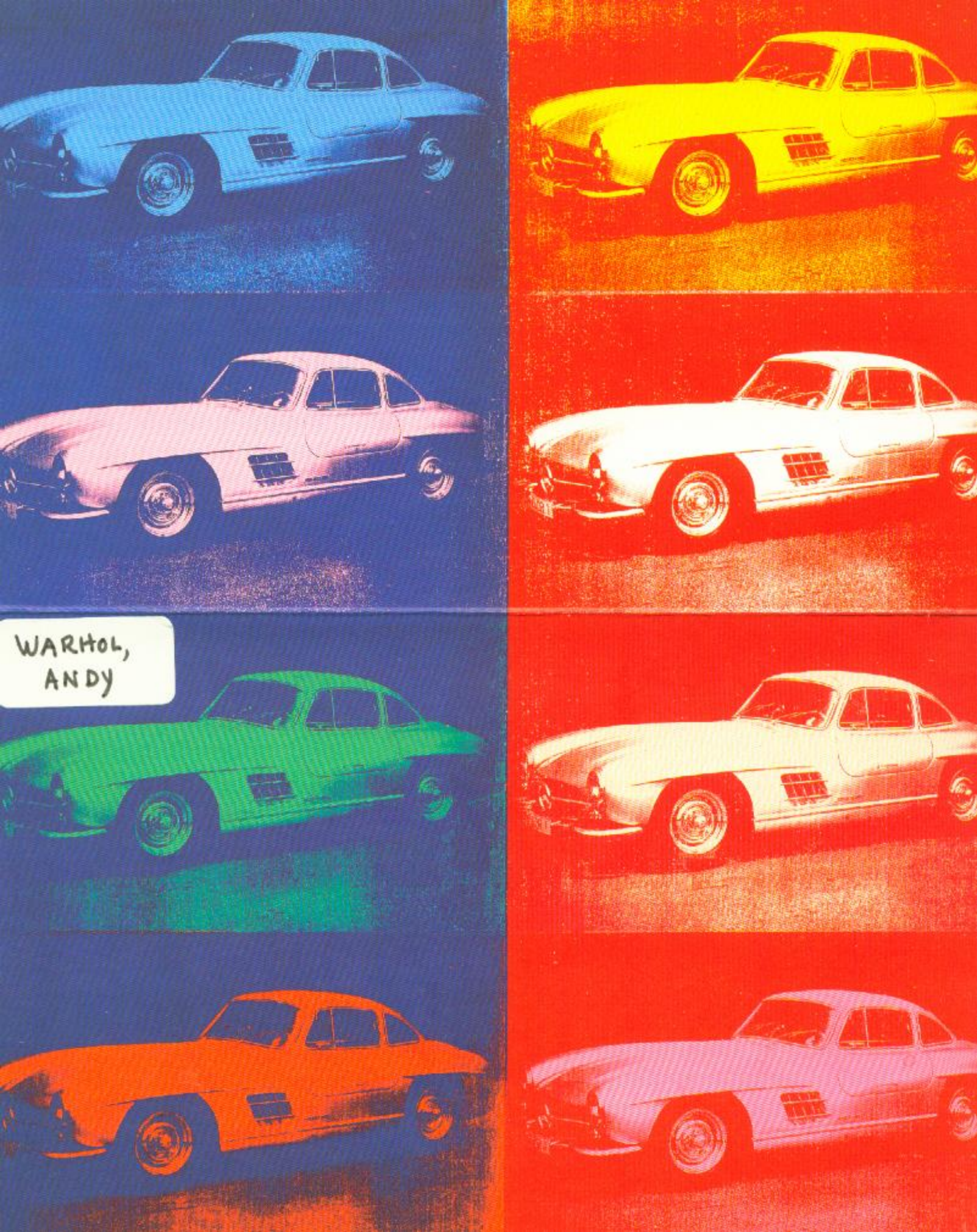


Special Events

Learn more about the life and work of one of the twentieth century's most influential artists in this exciting series of lectures, films and hands-on activities organized by the Akron Art Museum. For additional information on these or other Museum events, contact the Education Department at 330-376-9185.

April 26 & May 10
Be Creative! Saturday Family Classes, 12:30 to 3:30 p.m.
Discover the art of printmaking with artist Franz Spohn as you create your

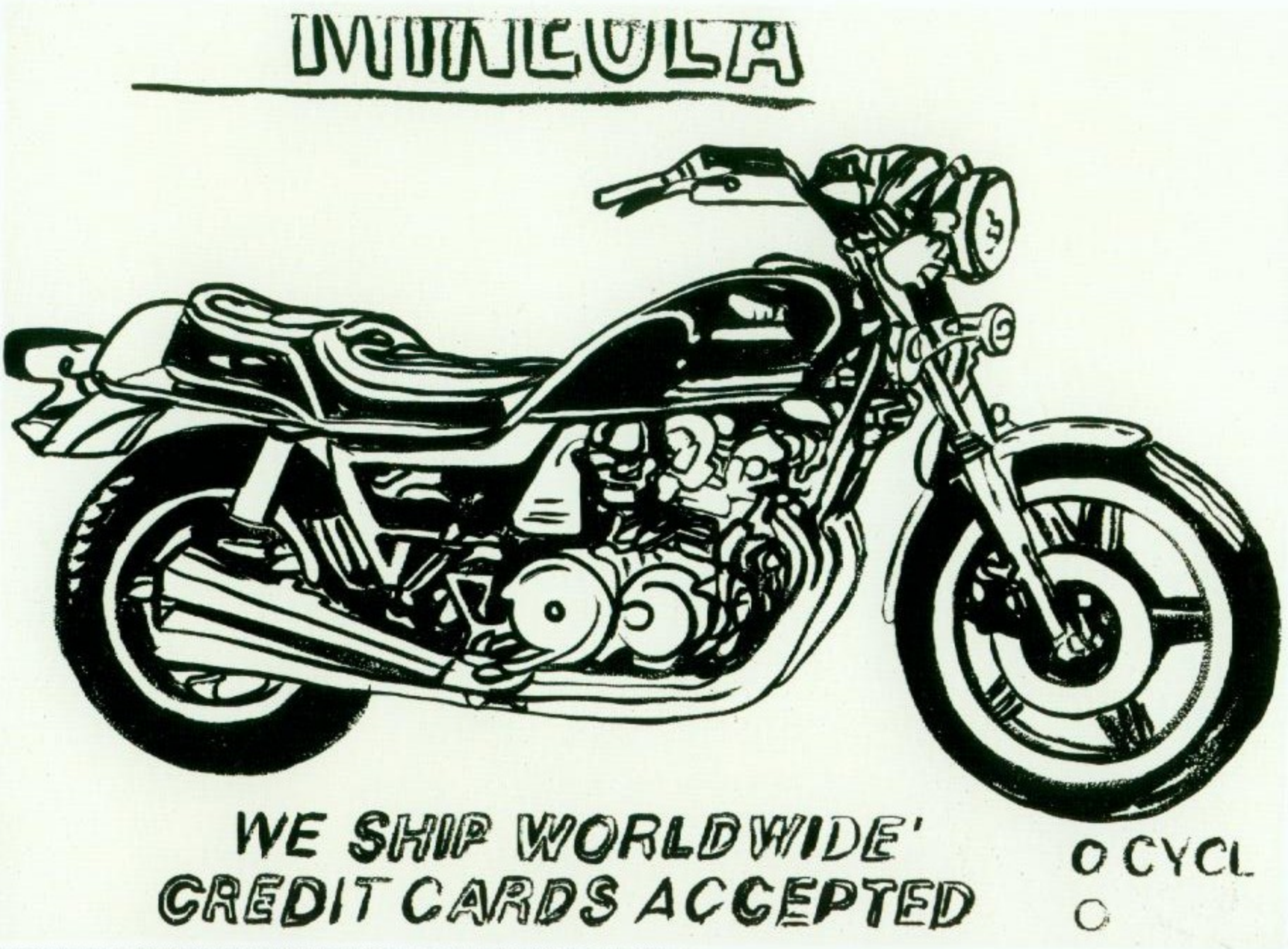



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Work Boots, 1985-86, Synthetic polymer paint, silkscreen ink on canvas, 54¼ x 80 inches (138 x 203 cm)



Mineola Motorcycle, 1985-86, Synthetic polymer paint, silkscreen ink on canvas, 58 x 80 inches (147 x 203 cm)



Hamburger, 1985-86, Synthetic polymer paint, silkscreen ink on canvas, 72 x 80 inches (183 x 203 cm)

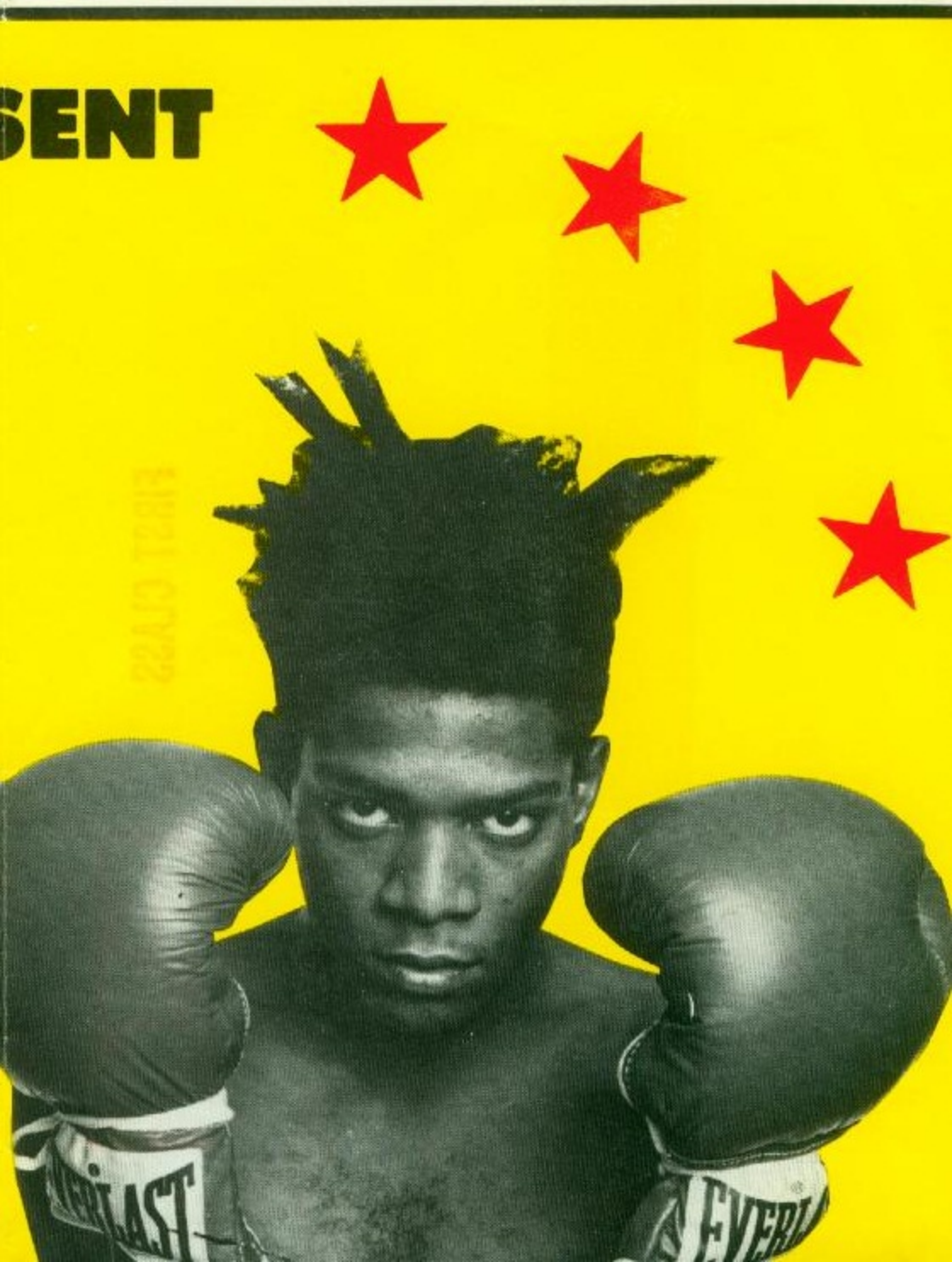


FRONT COVER *Puma invader*, 1985-86, Synthetic polymer paint, silkscreen ink on canvas, 58 x 80 inches (147 x 203 cm)

All images © 2005 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

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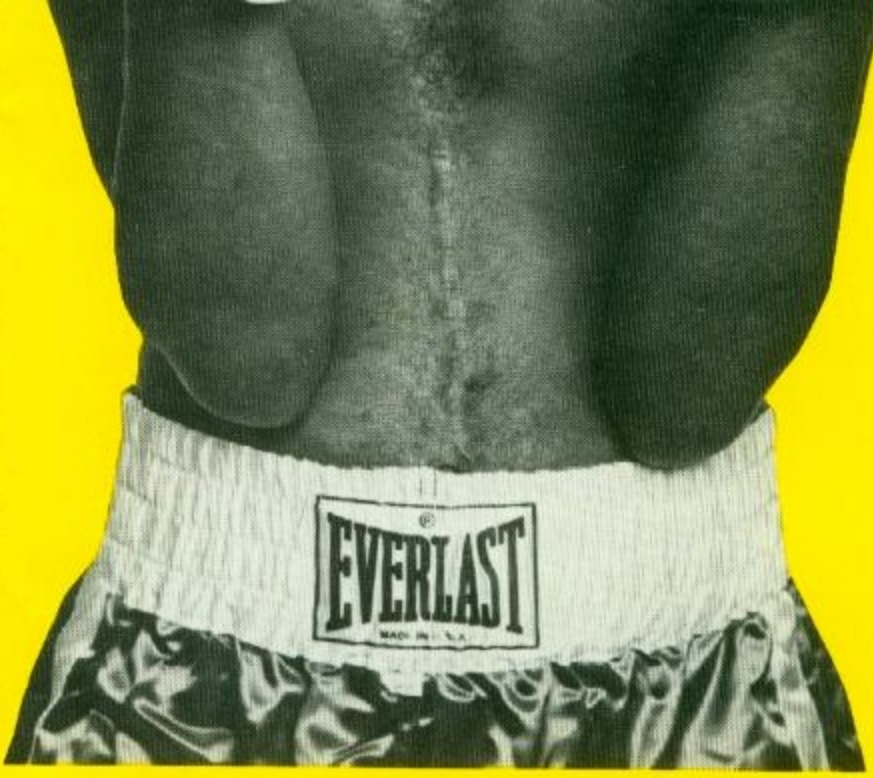
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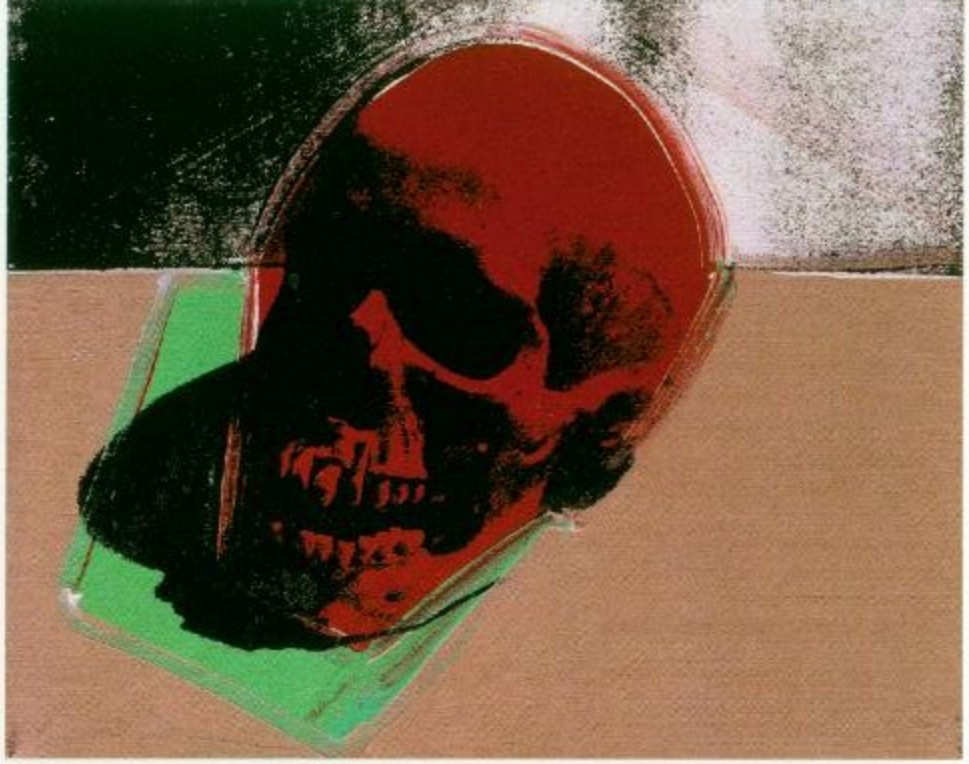
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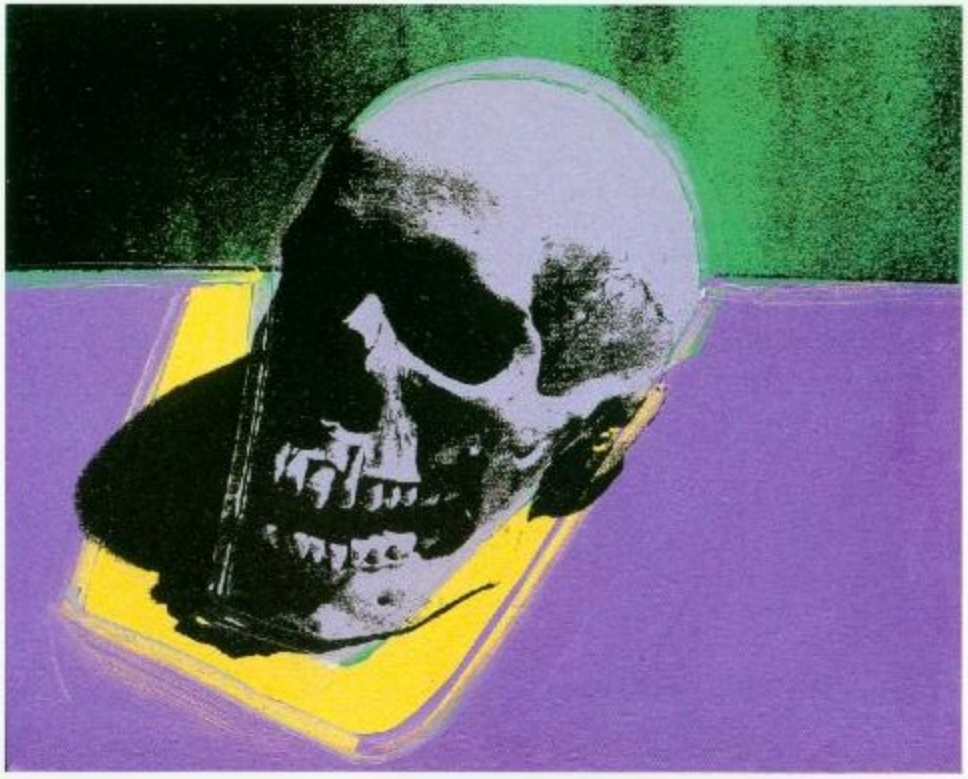
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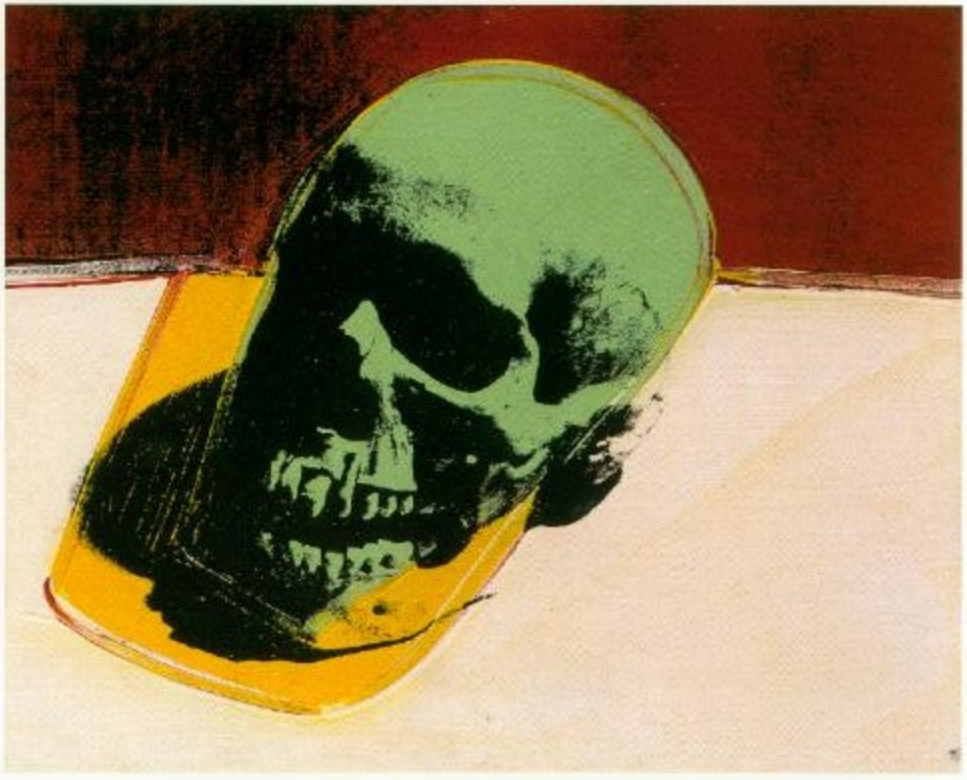
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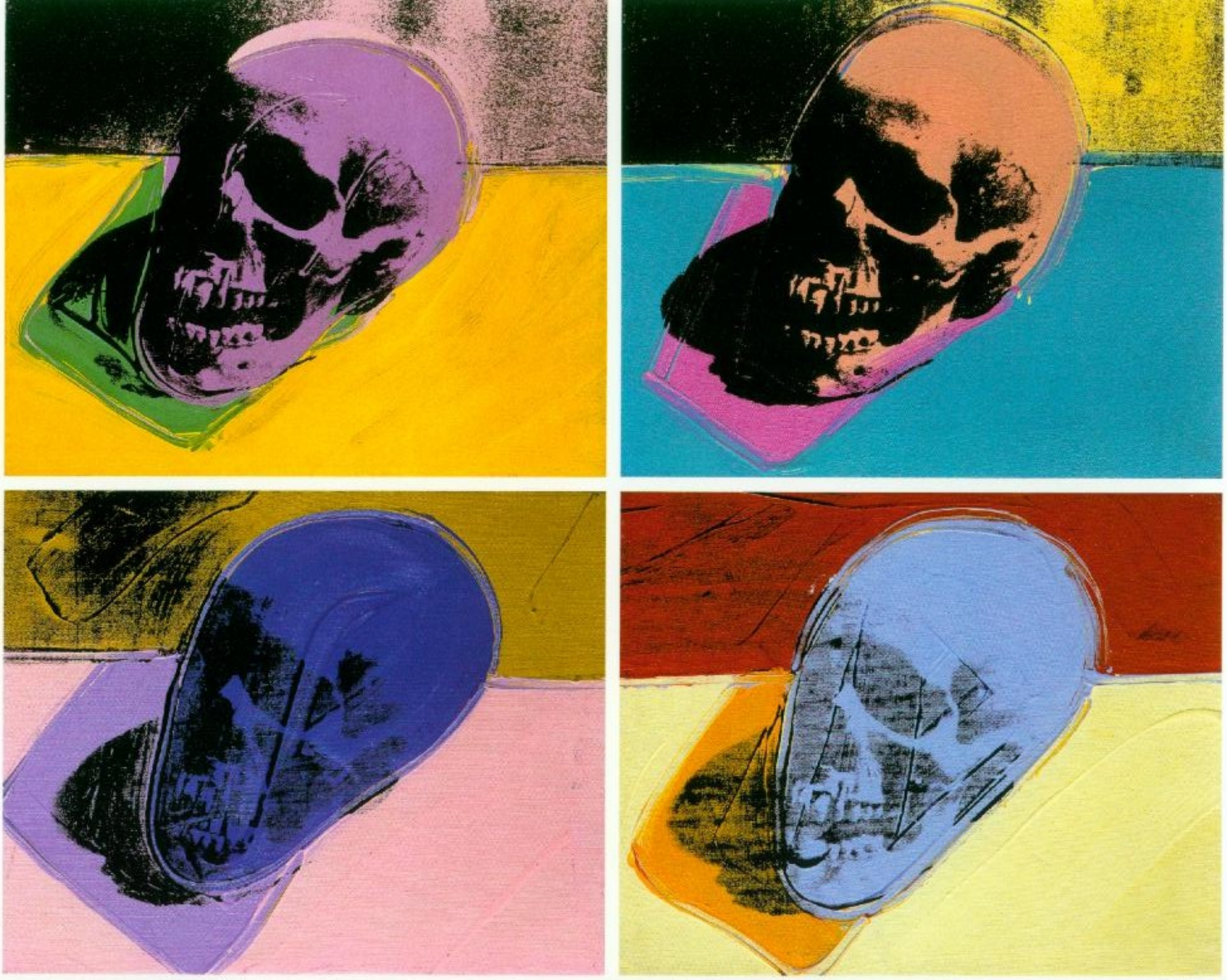


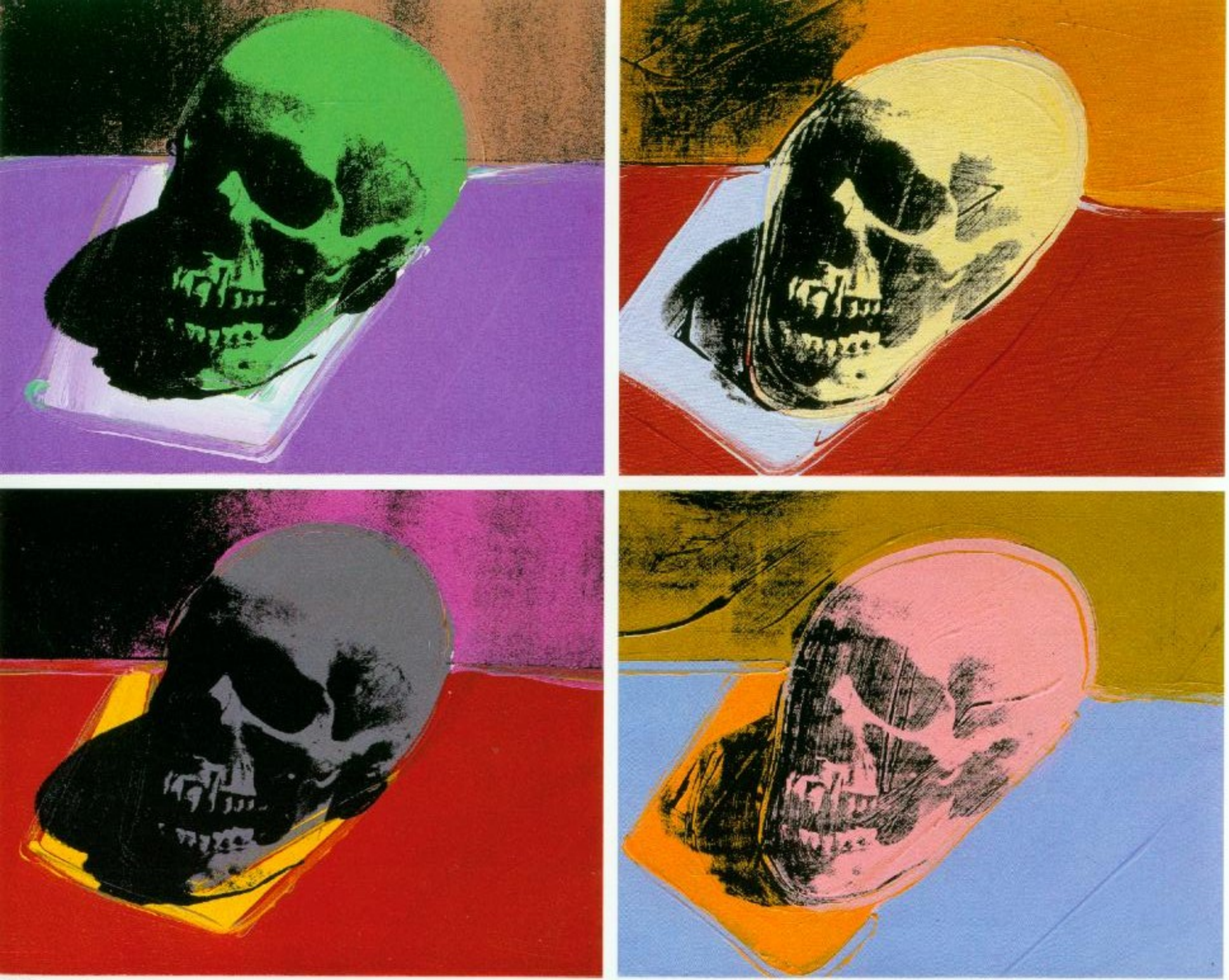












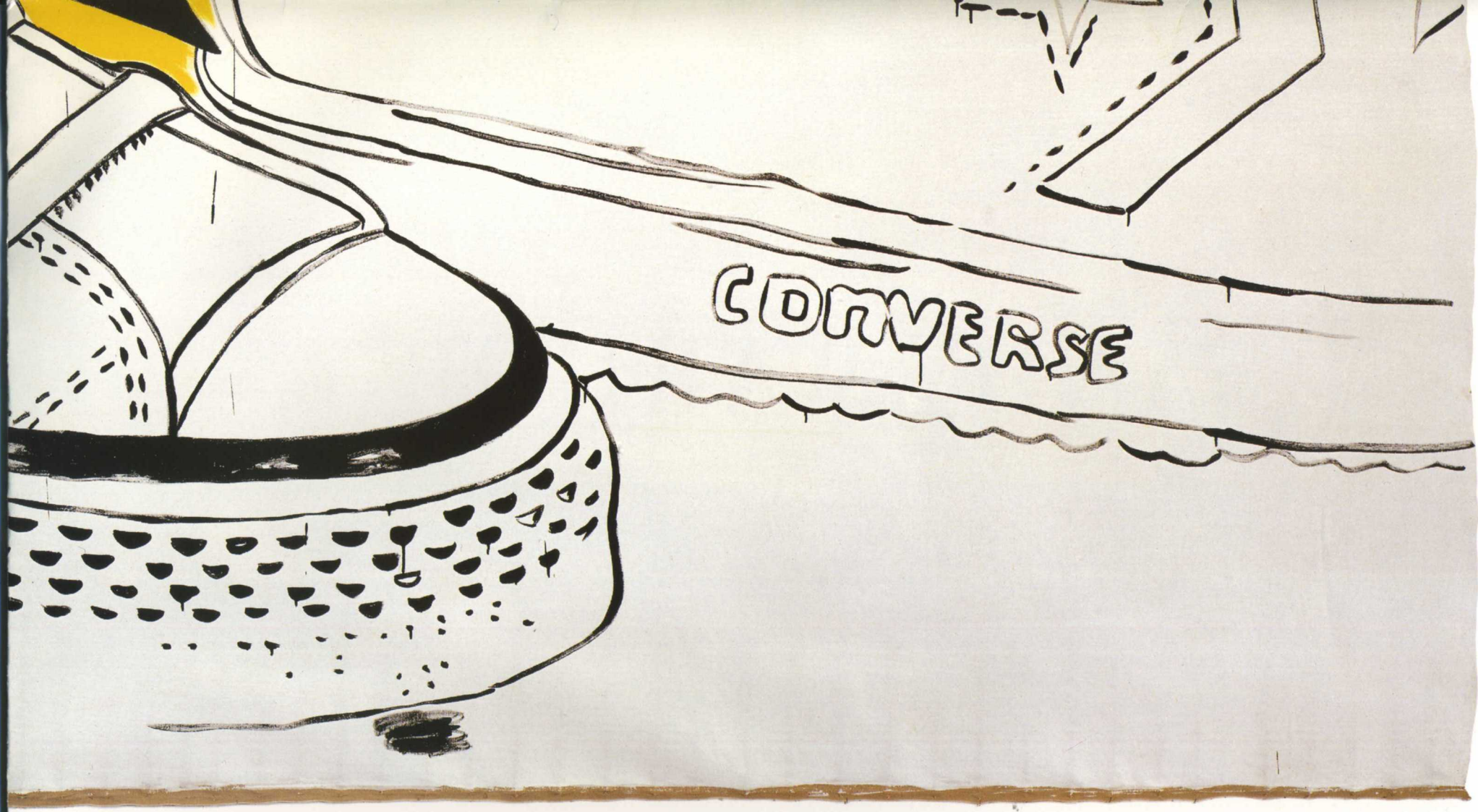

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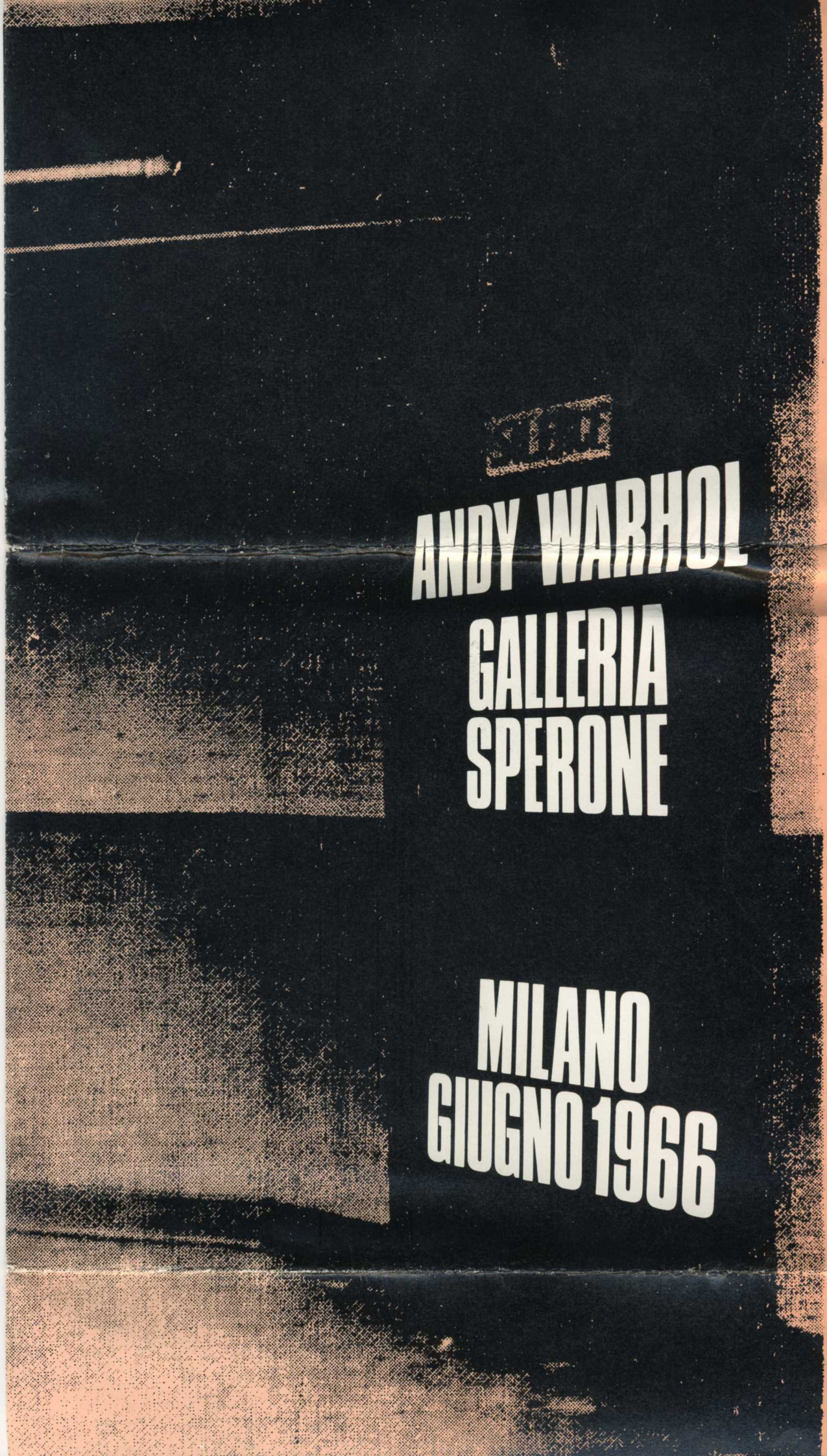
Converse Sneaker Extra Special Value, 1985-86. Polymer paint and silkscreen ink on canvas, 120 x 184 inches

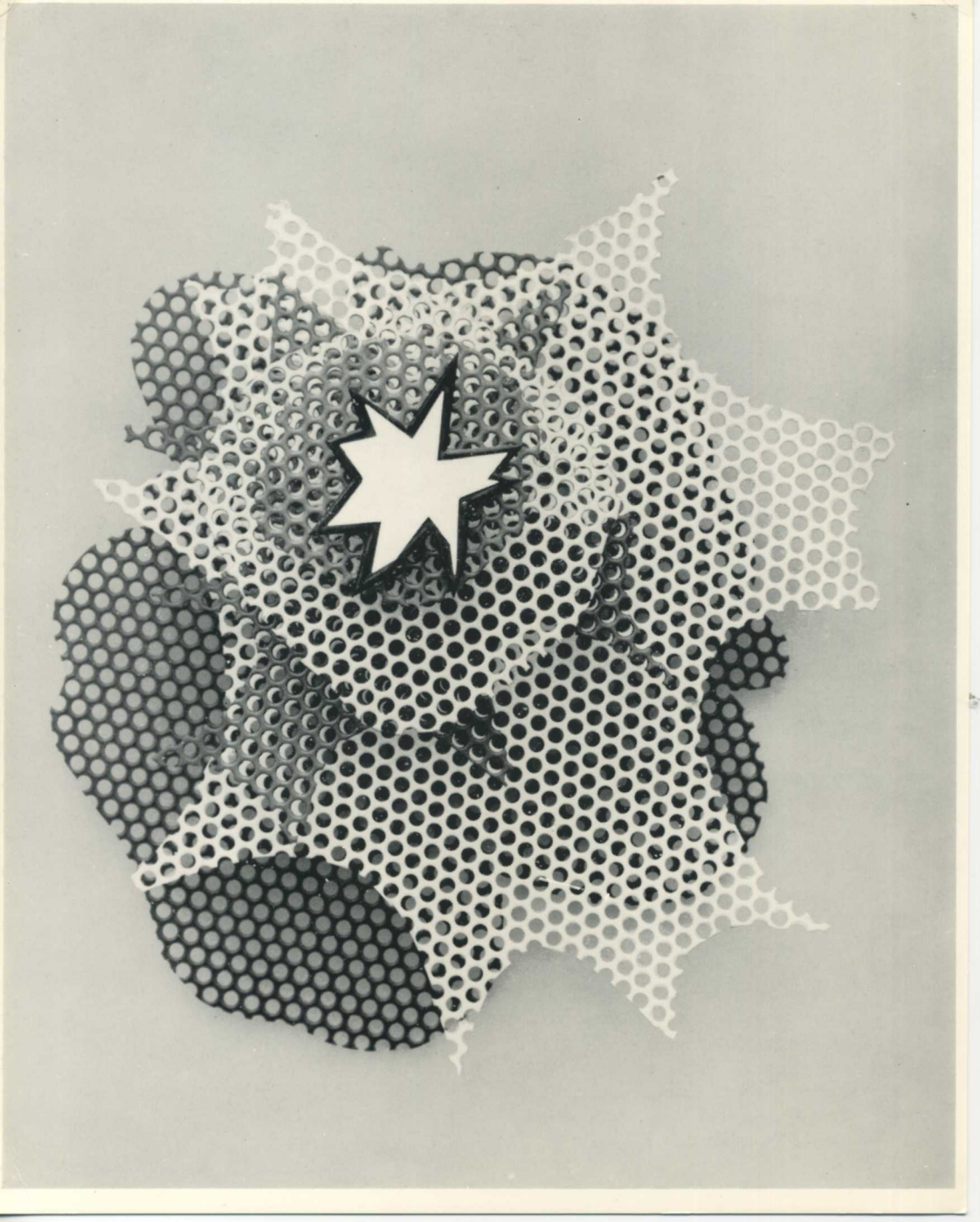
LATE PAINTINGS

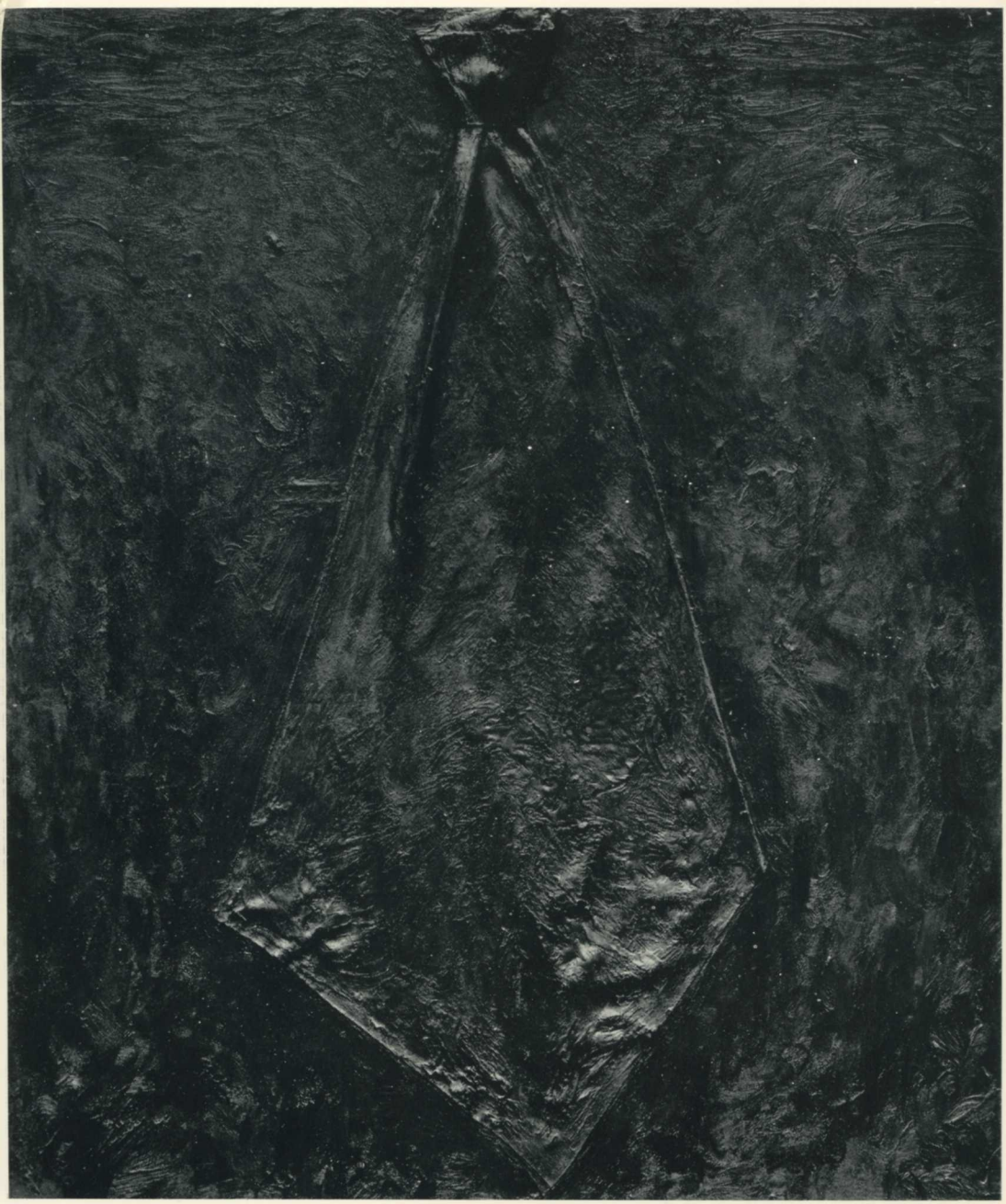
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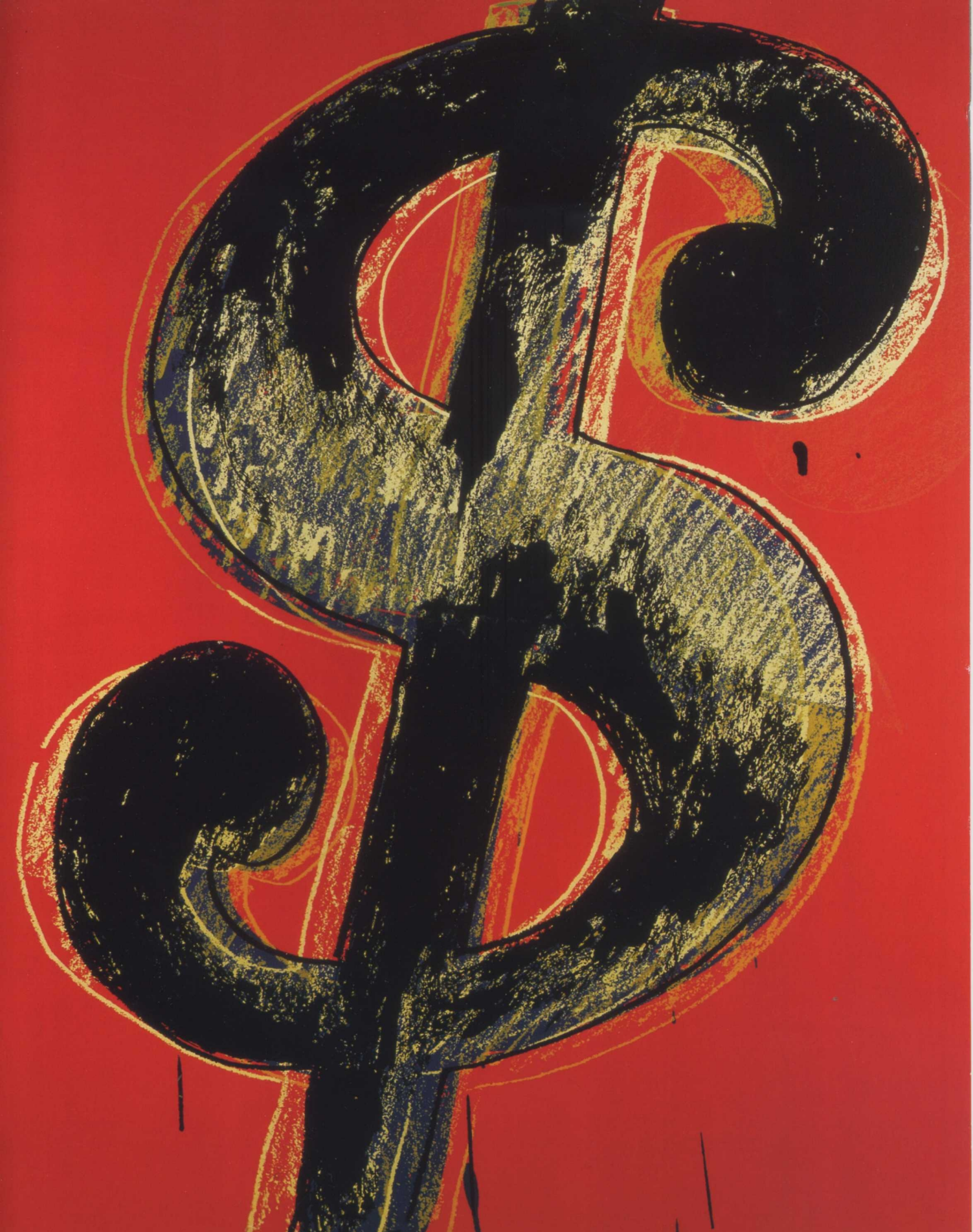


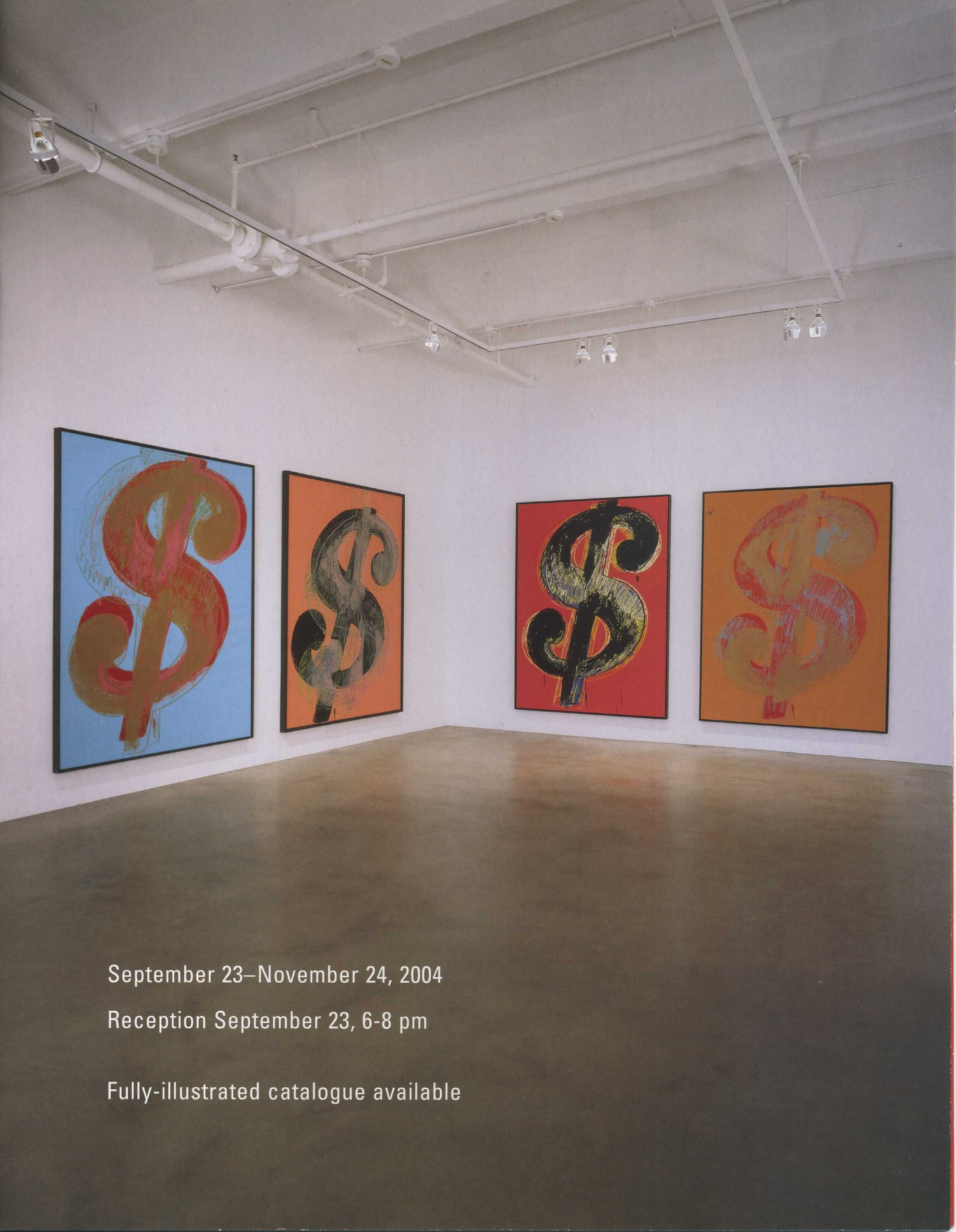

ANDY WARHOL
GALLERIA
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September 23–November 24, 2004

Reception September 23, 6-8 pm

Fully-illustrated catalogue available











PHOTOGRAPH © ALFRED STATLER







ANDY WARHOL


Campbell's
CONDENSED
GREEN PEA
SOUP


Campbell's
CONDENSED
BLACK BPEA
SOUP



©1974 Andy Warhol Mao






Suzie
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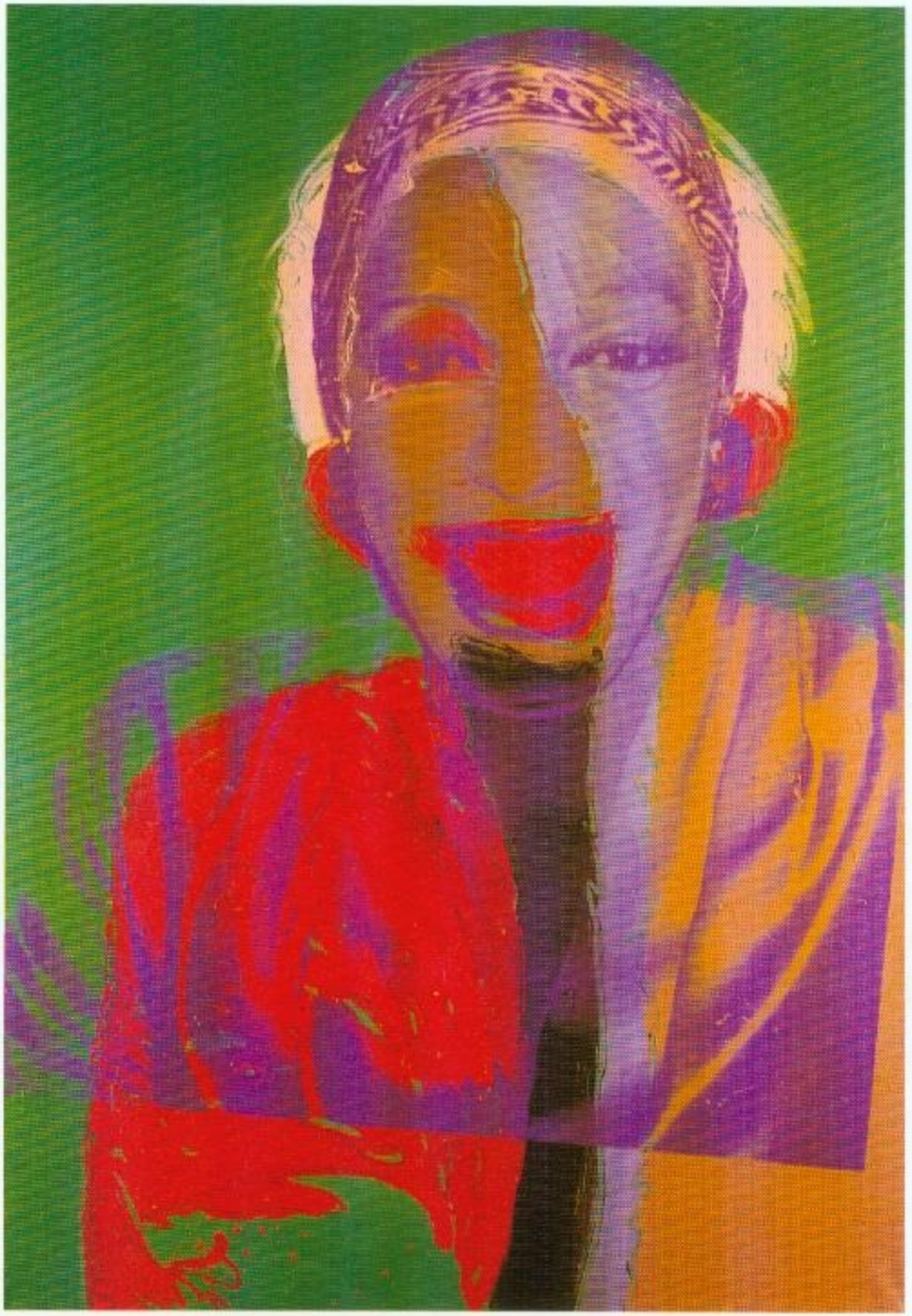


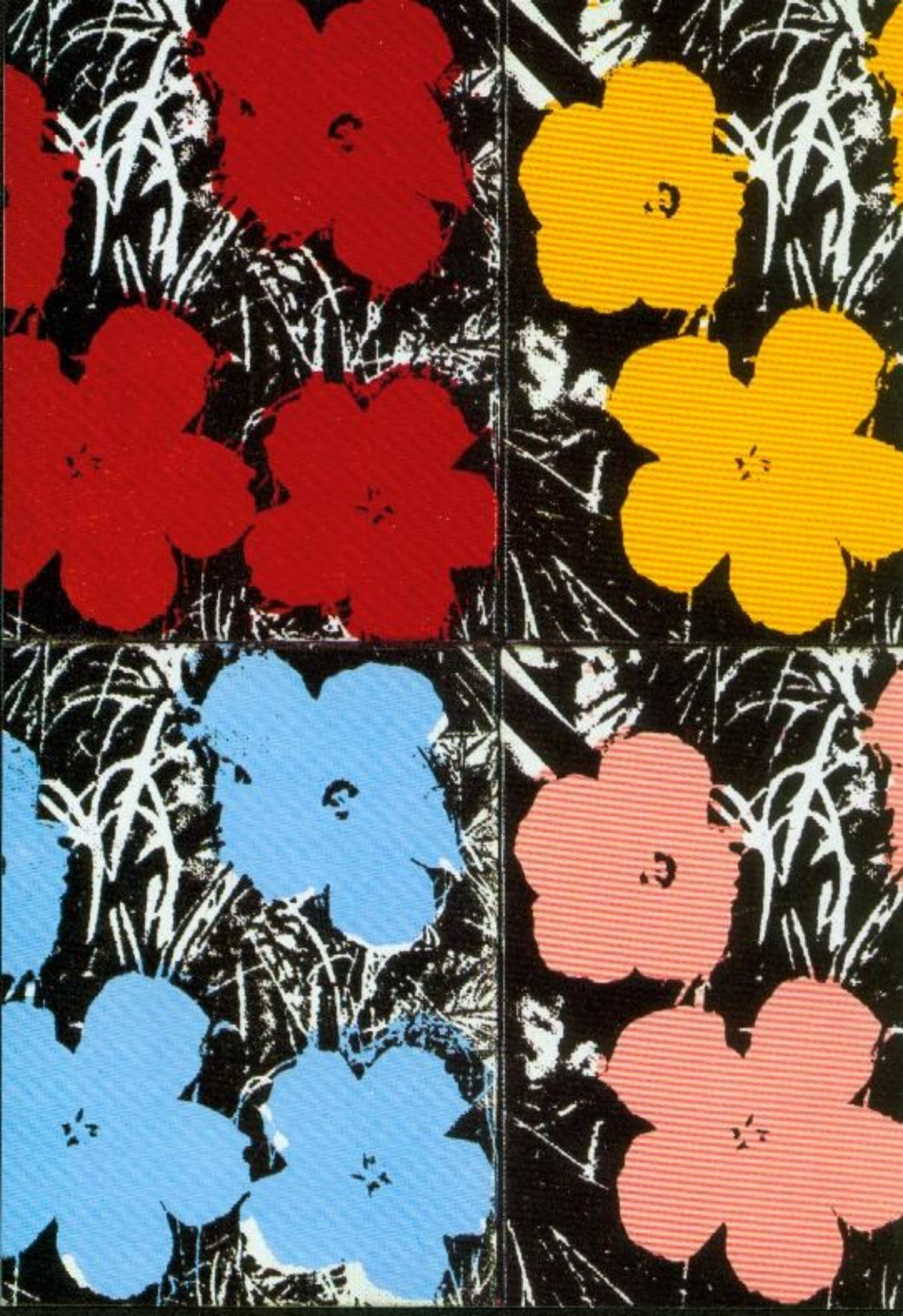
ANDY WARHOL: ADS, 1985

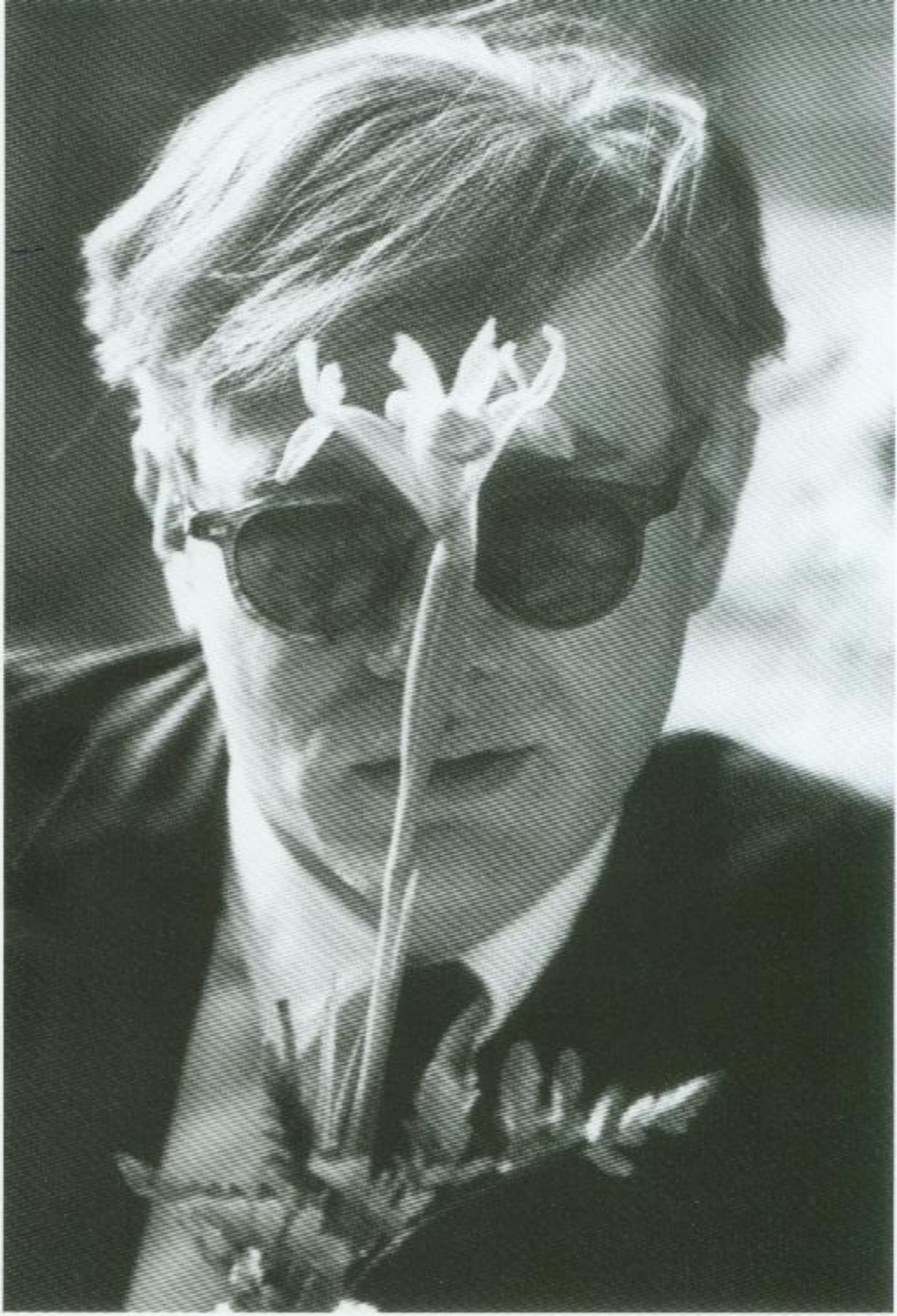
Paintings, Drawings, Trial Proof Screenprints, Source Material

Ronald Feldman Fine Arts October 26 – November 25, 2000











WORKS BY



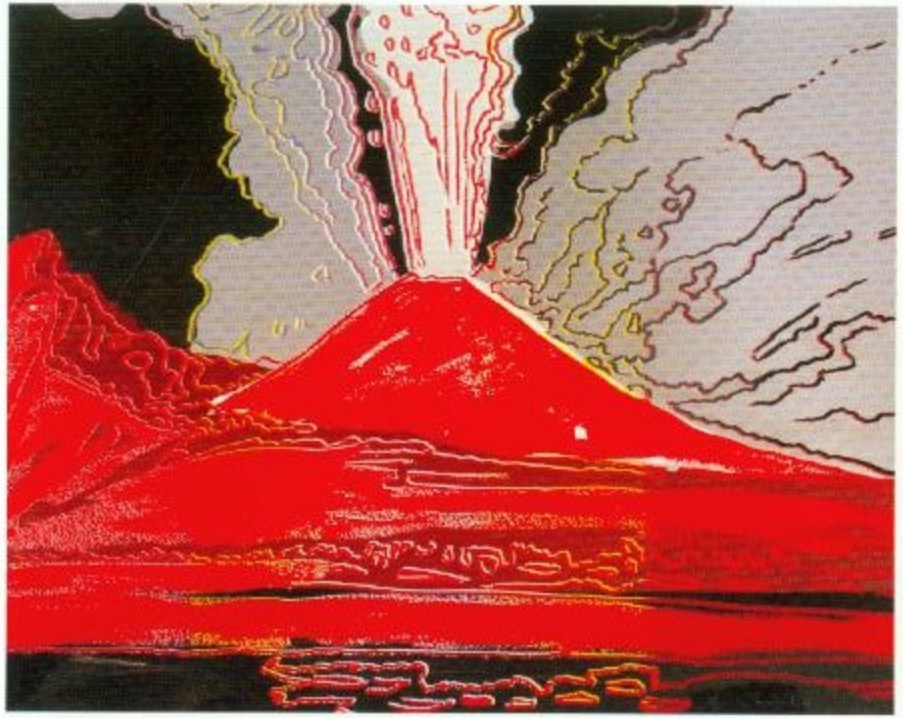
WARHOL

FROM THE COCHRAN COLLECTION





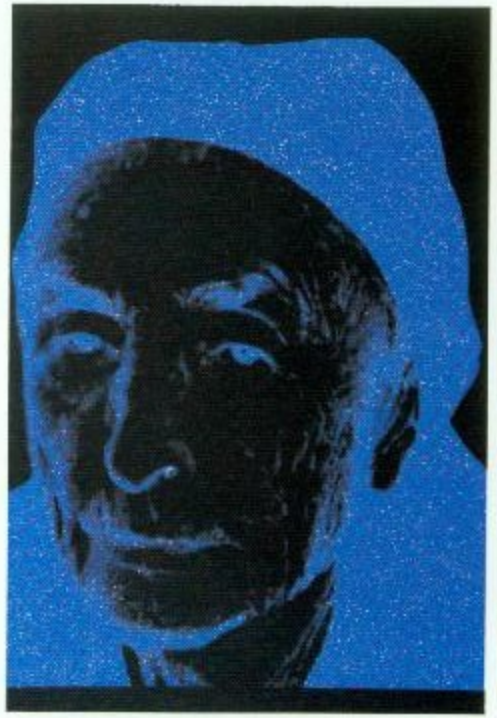
ANDY WARHOL UNIQUE SCREENPRINTS



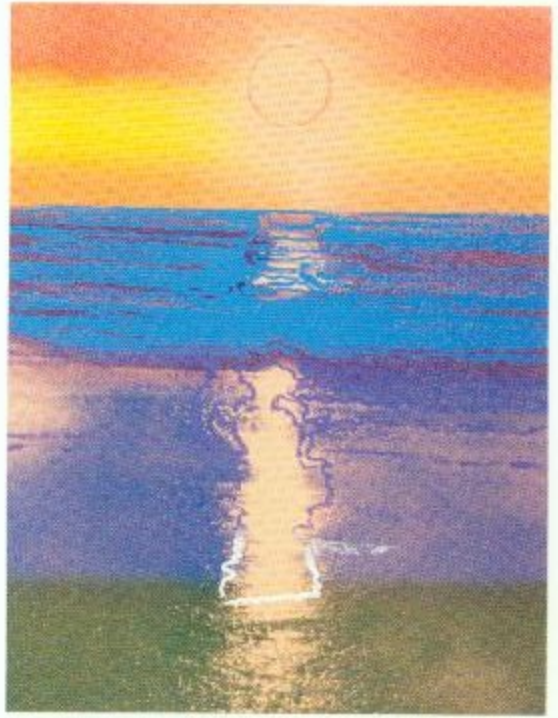
1967–1987: PART ONE AND PART TWO



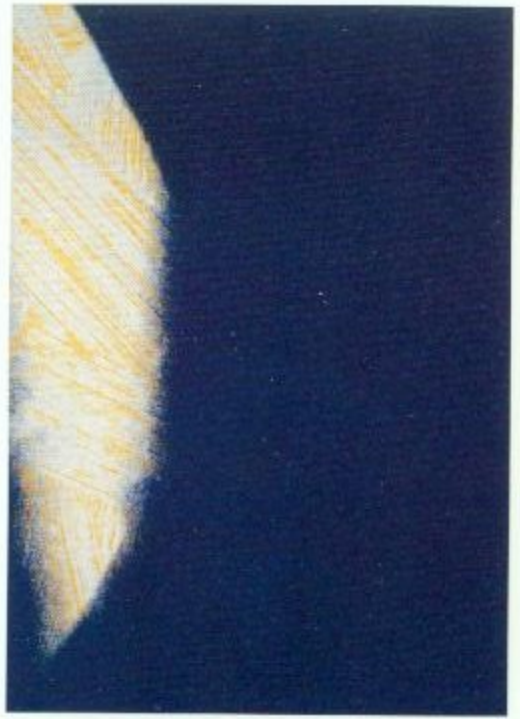
GEORGIA O'KEEFFE, C. 1979
UNIQUE SCREENPRINT WITH DIAMOND DUST ON
ARCHES COVER BLACK PAPER, 44½ x 30 INCHES



SPAGO, C. 1985
UNIQUE SCREENPRINT ON LENOX MUSEUM BOARD
40 x 30½ INCHES



SHADOWS IV, 1979
UNIQUE SCREENPRINT WITH DIAMOND DUST
ON ARCHES 88 PAPER, 43 x 30 ½ INCHES



GRACE KELLY, 1984
UNIQUE TRIAL PROOF SCREENPRINT ON
LENOX MUSEUM BOARD, 40 x 32 INCHES









Andy Warhol, Dentures, 1987, Kunstharzfarbe und Filzstift auf Papier
The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc.



Andy Warhol, Big Coffee-Tin, 1962, Bleistift und Aquarell auf Papier
Kupferstichkabinett Basel, Karl August Burckhardt-Koechlin-Fonds

Kunstmuseum Basel,
5. Mai-19. Juli 1998
Andy Warhol
Zeichnungen 1942-1987

Andy Warhol (1928-1987) wurde berühmt durch seine Siebdruckbilder. Eine multiplizierbare Kunst, die wie Coca-Cola zum Weltbedarf hergestellt schien – sanft und eindringlich zugleich, möglichst willenlos; vermeintlich passiv sich selbst vermehrende Werke von grosser innerer Energie.

Warhol gehört zu den Begründern der amerikanischen Pop Art und ist deren berühmtester und konsequentester Vertreter. Die Pop Art, die perfekt zur Massengesellschaft oder Massenmediengesellschaft westlicher Prägung zu passen scheint, greift Motive und Mechanismen dieser Kultur auf. Bilder aus der Werbung, Comicsfiguren, Suppenbüchsen, Geldscheine, Filmstars wiederholen sich in Warhols Zeichnungen und Bildern, sie schlagen eine Brücke zum Alltagsleben: „Isn't life a series of images that change as they repeat themselves?"

Von der hergebrachten „elitären" Handzeichnungskultur entfernte sich Warhol radikal. Und doch betätigte er sich sein Leben lang als unglaublich sicherer und fleissiger Zeichner. In den fünfziger Jahren lag der Schwerpunkt seiner zeichnerischen Arbeit in der Werbegraphik. Die späteren Zeichnungen wollte Warhol lieber nicht verkaufen. So kam es, dass Tausende seiner Zeichnungen aus allen Schaffensperioden im Nachlass erhalten sind.

Die ausgestellten Zeichnungen stammen zum einen aus der Frühzeit, als Warhol die Möglichkeiten der Werbegraphik und der kommerziellen Dekoration nutzte und sie ohne inneren Widerspruch zur „hohen Kunst" erweiterte. Zum anderen zeigt die Ausstellung Zeichnungen aus den späteren Jahren, in denen Warhol mit seinen Warenmotiven und Starporträts einen irritierenden Erfolg hatte.

Kunstmuseum Basel,
May 5-July 19, 1998
Andy Warhol
Drawings 1942-1987

Andy Warhol (1928-1987) became famous for his silk screen prints. His is a multiplicative art which, like Coca Cola, seems to have been produced for world consumption, at once gentle and pervasive, as irresolute as possible, works of an enormous inner energy which appear to passively propagate themselves.

Warhol was one of the founders of American pop art and is the most well-known and single-minded of its representatives. Pop art which seems ideally suited for the society of the masses, or society of the mass media, as shaped by the West, gathers its motifs and its techniques from this culture. Images from commercial art, figures from comic books, soup cans, currency notes and film stars repeat themselves in Warhol's drawings and paintings, building bridges to everyday life. „Isn't life a series of images that change as they repeat themselves?", he once remarked.

Although Warhol radically distanced himself from the attendant „elite" culture of drawing, he was active throughout his life as an incredibly skilled and diligent draftsman. During the 1950's he concentrated his efforts on commercial art. Warhol preferred not to sell the later drawings, and thus thousands of drawings from all periods were found in his estate.

The drawings on display date on the one hand from the early period when Warhol used the possibilities of advertising and commercial decoration and, lacking any inner contradiction, raised them to „high art". On the other, the exhibition includes drawings from the later years in which Warhol, with his motifs of consumer goods and portraits of stars, achieved an astonishing success.



Andy Warhol, Still Life (Hammer and Sickle), 1976-77, Bleistift und Anilinfarbe auf Papier
The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc.



Andy Warhol, Two Men (Decorative Background), 1955, Öl, Sprayfarbe und Tusche auf Leinwand
The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution Dia Center for the Arts

„Business Art is a much better thing to be making than Art Art." Diese provokative Maxime bildete das Fundament für Warhols durch und durch amerikanische Kunst. Die Kunst eines Amerikaners europäischer Eltern, die aus der heutigen Slowakei eingewandert waren. Der Vater war Bau- und Bergarbeiter in Pittsburgh, die Mutter verkaufte selbstgemachte Papierblumen und die traditionellen bemalten Ostereier ihrer alten Heimat. Als Warhol 1949 endgültig nach New York übersiedelte, folgte ihm seine Mutter nach. Sie nahm regen Anteil an der Arbeit des bewunderten Sohnes und war bei den Zeichnungen zuständig für alles Geschriebene – bis hin zur kalligraphisch hinzugesetzten Signatur „Andy Warhol".

Die in Basel beginnende Wanderausstellung ist die erste Zeichnungsretrospektive Warhols, die auch das Spätwerk umfasst. Sie vereinigt 230 Zeichnungen aus allen Epochen. Die meisten Werke stammen aus dem Nachlass im Andy Warhol Museum in Pittsburgh und in der Andy Warhol Foundation for the Visual Arts in New York, eine beachtliche Gruppe gehört der Öffentlichen Kunstsammlung Basel und dem Karl August Burckhardt-Koechlin-Fonds. Zur Verstärkung bestimmter Akzente tragen weitere Leihgeber bei. Zudem werden in Basel den Zeichnungen einige bedeutende Gemälde Warhols sowie ausgewählte Siebdrucke zur Seite gestellt.

Die Ausstellung wurde von der Öffentlichen Kunstsammlung Basel und dem Andy Warhol Museum Pittsburgh organisiert in Zusammenarbeit mit der Andy Warhol Foundation for the Visual Arts in New York. Im Kunstmuseum Basel wird sie von einem Warhol-Filmprogramm und einer Vortragsreihe begleitet.

„Business Art is a much better thing to be making than Art Art". This provocative maxim formed the basis for Warhol's thoroughly American art – for the art of an American of European parents who had emigrated from present-day Slovakia. Warhol's father worked in Pittsburgh on construction sites and as a miner, his mother sold self-made paper flowers and the traditional painted Easter eggs known in her native country. When Warhol finally moved to New York in 1949, his mother followed him. She actively participated in the work of her admired son, and in the case of the drawings was responsible for everything that was written, including the calligraphic „Andy Warhol" signature.

The traveling exhibition, which begins in Basel, is the first retrospective of Warhol's drawings to include the late works. It unites some 230 drawings from all periods. Most of the works are on loan from the estate in the custody of the Andy Warhol Museum in Pittsburgh and in the Andy Warhol Foundation for the Visual Arts in New York. A remarkable group belongs to the Öffentliche Kunstsammlung Basel and the Karl August Burckhardt Koechlin Fonds. Other lenders have contributed works to strengthen specific accents. In Basel, additionally, some of Warhol's important paintings as well as selected serigraphs have been juxtaposed with the drawings.

The exhibition has been organised by the Öffentliche Kunstsammlung Basel and the Andy Warhol Museum Pittsburgh in cooperation with the Andy Warhol Foundation for the Visual Arts in New York. The Kunstmuseum Basel has supplemented it with a programme of Warhol films and a series of lectures.



Andy Warhol, Ginger Rogers, 1962, Bleistift auf Papier
Kupferstichkabinett Basel, Karl August Burckhardt-Koechlin-Fonds



Andy Warhol, Eyes, 1950er Jahre, Tusche und Anilinfarbe auf Papier
Kupferstichkabinett Basel

Katalogbestellung
Andy Warhol
Zeichnungen 1942-1987

Im etwa 280-seitigen Katalogbuch sind sämtliche 230 Zeichnungen der Ausstellung farbig oder in Duoton abgebildet. Die Texte stammen von Mark Francis und Dieter Koepplin. Der Band ist 31 cm hoch und 24 cm breit. Die englischsprachige Ausgabe wird 1999 folgen. Der voraussichtliche Preis der deutschsprachigen Museumsausgabe beträgt ca. SFr. 48.–.

Ich bestelle zu Stückpreis von ca. SFr. 48.– zuzüglich Versandkosten:

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Andy Warhol
Drawings 1942-1987

The catalogue of some 280 pages includes color or duotone reproductions of all 230 drawings. Texts by Mark Francis and Dieter Koepplin. The volume measures 31 cm x 24 cm. An English edition will be published in 1999. A price of CHF 48.– has been anticipated for the museum edition in German.

Please send me at an approximate price of CHF 48.– per copy (German version) plus postage and handling:

Diavorträge
zur Andy Warhol-Ausstellung
jeweils 18.30 Uhr im Kunstmuseum Basel, Foyer des 1. Stocks

6. Mai
Mark Francis:
The Andy Warhol Museum in Pittsburgh: What it is and how it got there (in English / auf Englisch)

11. Mai
Michael Lüthy:
Warhol und seine Medien

25. Mai
Rudolf Zwirner:
Wie Warhol in Europa ankam – und Beuys in USA

8. Juni
Bruno Bischofberger:
Andy Warhols Kunst und die Gesellschaft

22. Juni
Georg Frei:
Von Warhols Townhouse zur Factory zum Studio

13. Juli
Dieter Koepplin:
Erfahrungen mit der Basler Warhol-Ausstellung (mit Diskussion)

Slide lectures
in conjunction with the
Andy Warhol Exhibition
6:30 p.m. in the Kunstmuseum Basel, 1st floor foyer

May 6
Mark Francis:
The Andy Warhol Museum in Pittsburgh: What it is and how it g
there (in English)

May 11
Michael Lüthy:
Warhol and his media

May 25
Rudolf Zwirner:
How Warhol was received in Europ
– and Beuys in the United States

June 8
Bruno Bischofberger:
Andy Warhol's art and society

June 22
Georg Frei:
From Warhol's townhouse to factory to studio

July 13
Dieter Koepplin:
Observations on the Basel Warh
exhibition (with discussion)



Andy Warhol, Boot, 1950er Jahre, Tusche und Anilinfarbe auf Papier
The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc.

Warhol-Werkbetrachtungen
finden Donnerstags,
12.30-13 Uhr, statt:
14., 28. Mai, 4., 11., 18. und 25. Juni.

Im Zeichen Warhols steht das **Museumsfest** vom **6. Juni.**

Warhol-Film
Ein Film über Leben und Werk Andy Warhols wird mehrmals täglich innerhalb der Ausstellung gezeigt.

Freiluftvorführungen
von Warhols Filmen im Hof des Kunstmuseums: Jeden Mittwoch, ab 21.30 Uhr.
Das detaillierte Programm wird in der Tagespresse und auf unserer Internet-Homepage aufgeführt:
http://www.kunstmuseumbasel.ch

„Looking at Warhol's Works"
A series of lectures has been scheduled from 12:30 to 1:00 p. on the following Thursdays: May and 28, June 4, 11, 18 and 25.

Andy Warhol is the focus of t **museum festival** on **June 6**.

Warhol film
A film about life and work of And Warhol will be shown several times each day in one of the exhibition rooms.

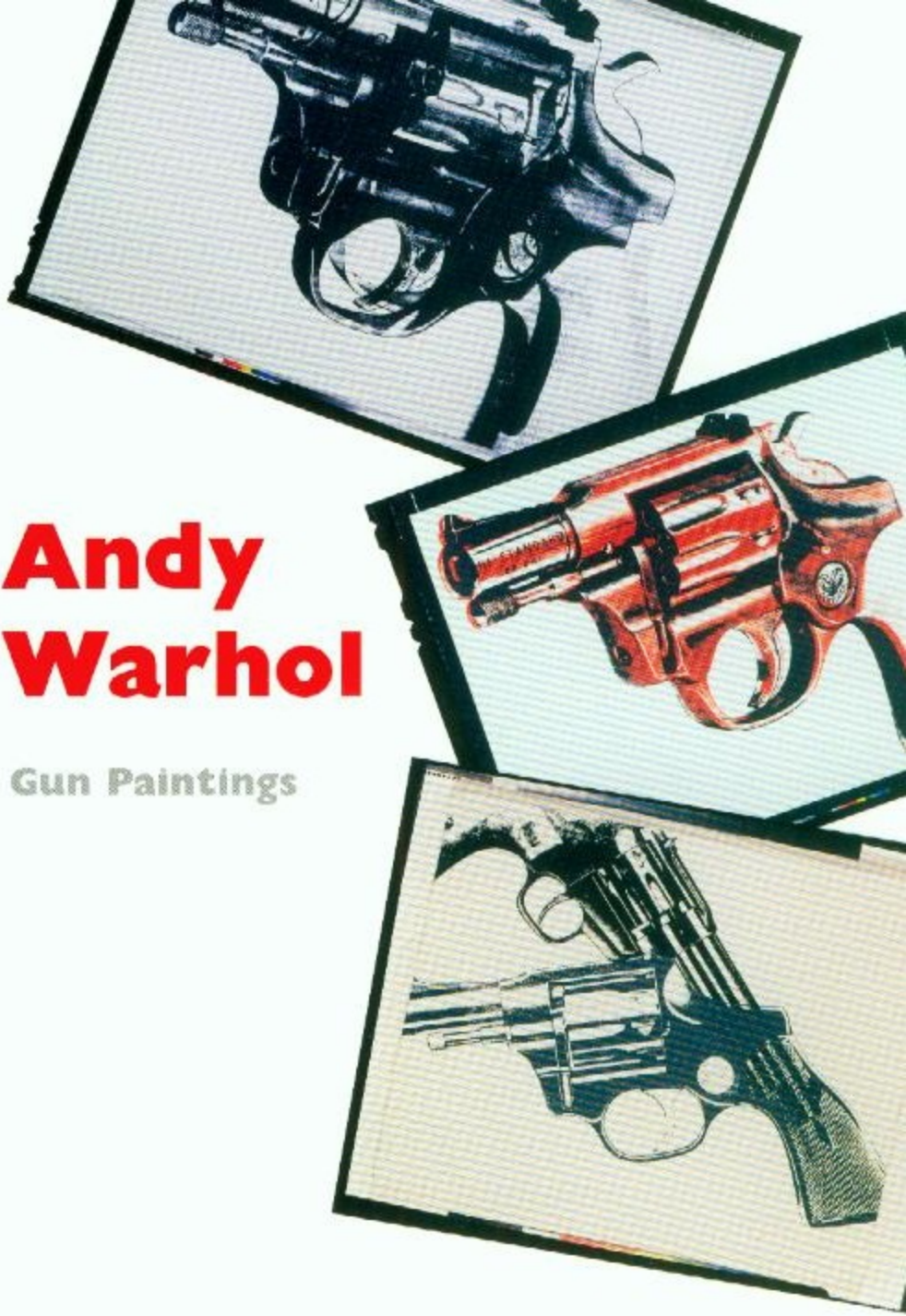
Openair showing
of Warhol's films in the courtyard of the Kunstmuseum:
Every Wednesday evening at 21:30. The detailed programme can be found in the daily press a on our Internet homepage:
http://www.kunstmuseumbasel.c

© für die Ausstellungen bei der Kunstmuseum 1998, PROLITERIS, Zürich
Gestaltung: Mauthner + Mutz, Basel

Umschlagbild
Andy Warhol, Eye, (Blaue Augen), 1960er Jahre, Tusche und Tempera auf Pa
Kupferstichkabinett Basel





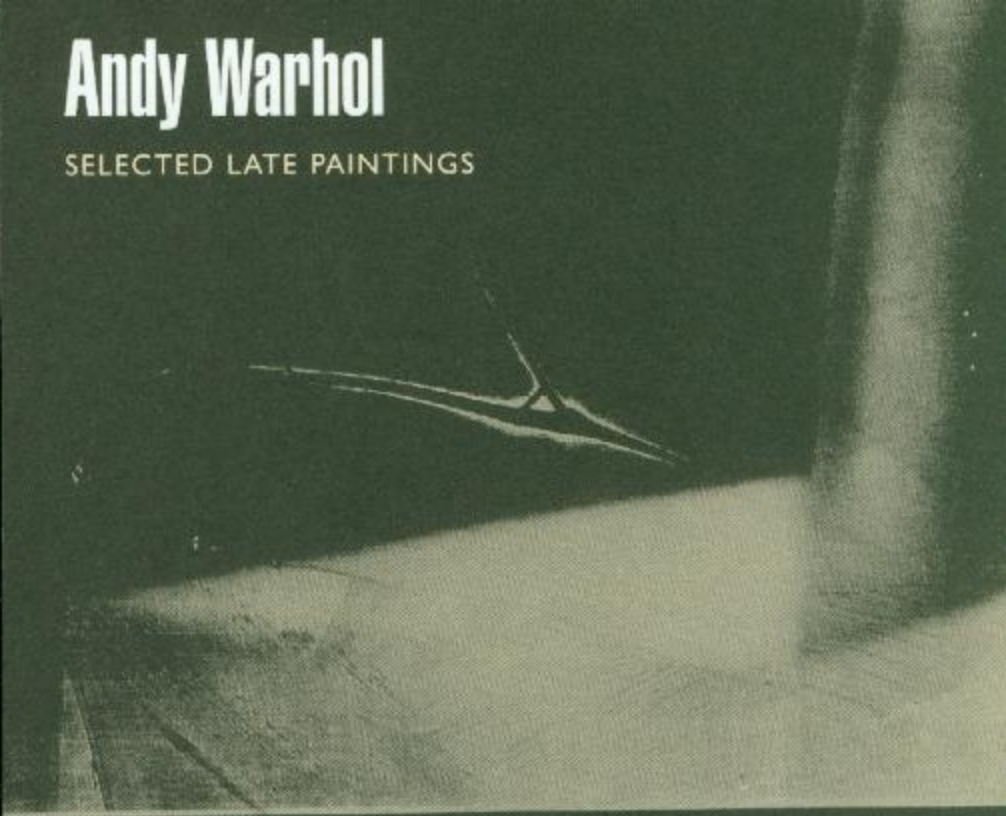


Andy Warhol

Gun Paintings

Andy Warhol

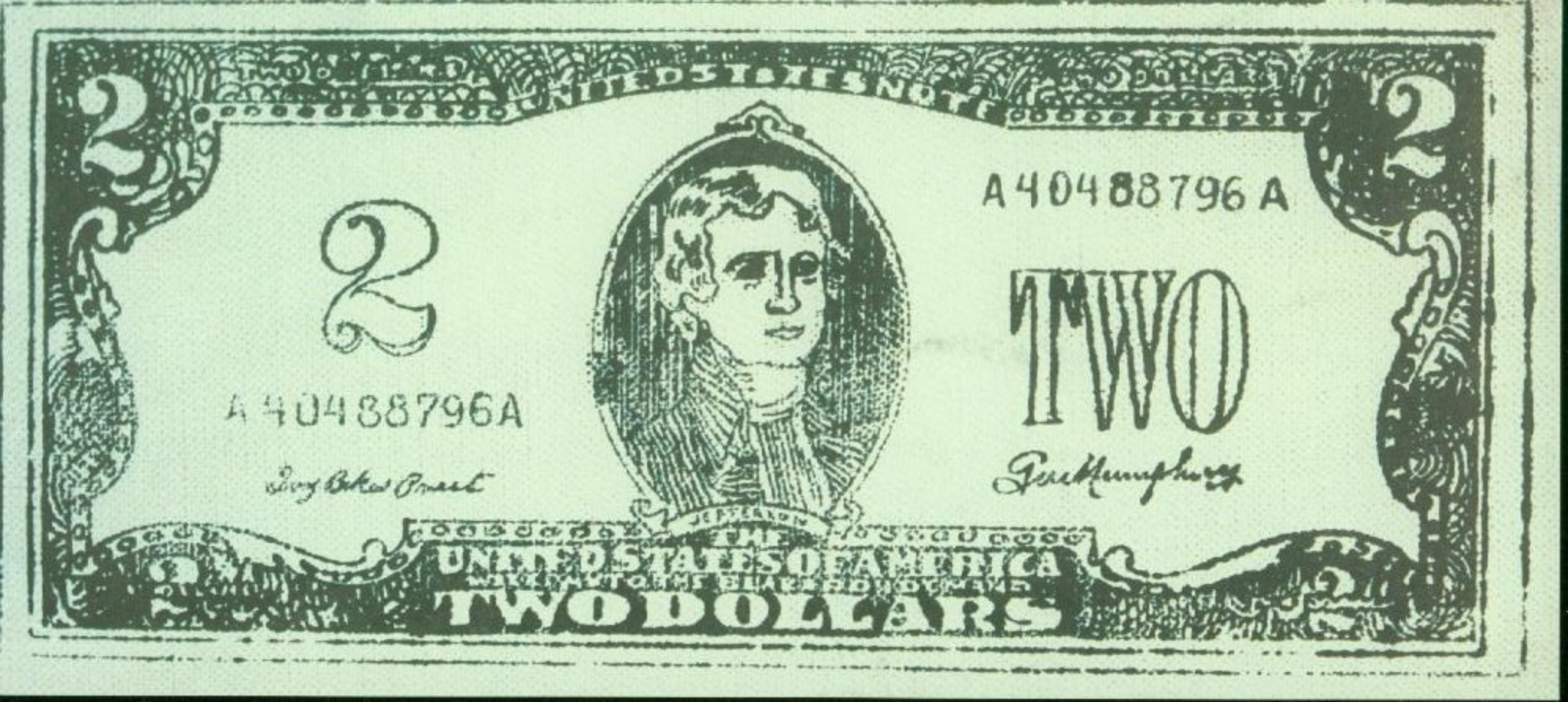
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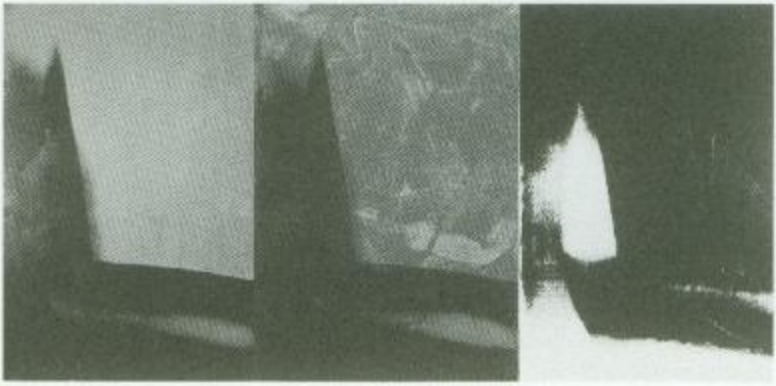


Richard Gray Gallery

NEW YORK

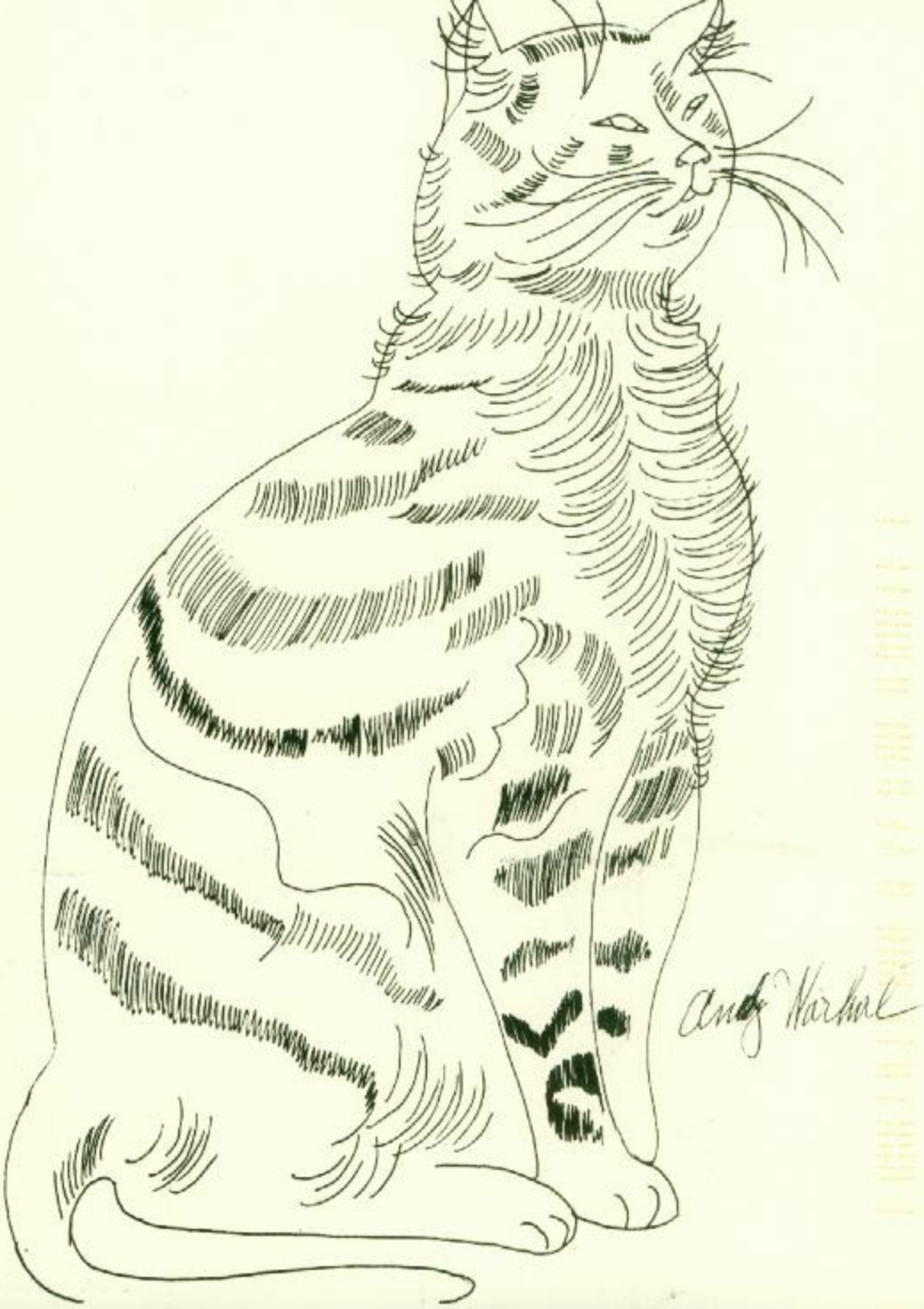
November 6 through
December 11, 1999


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magma


Andy Warhol





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GALLERY
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NEW YORK, NEW YORK 10013-2981



ARTIST'S FILE

Warhol's

FORGOTTEN FEMALE AND FLOWERS

SEPTEMBER 12 -
OCTOBER 26, 2002

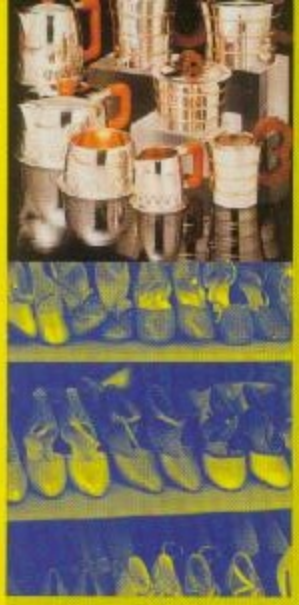
LA County Museum Curator
Howard Fox
5905 Wilshire Blvd.
LA CA 90036
10

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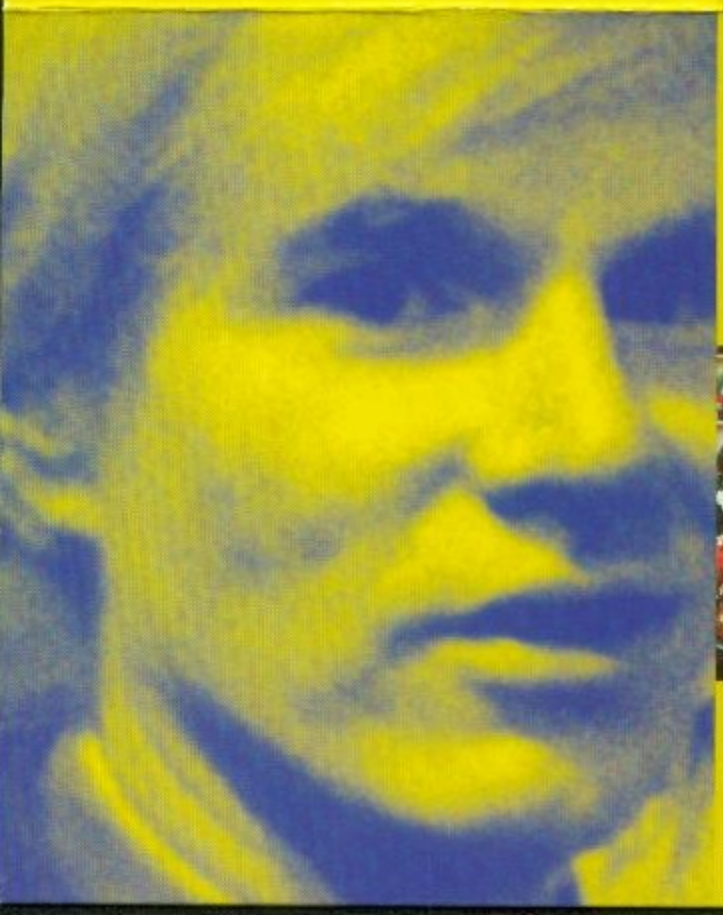


The RISD Museum

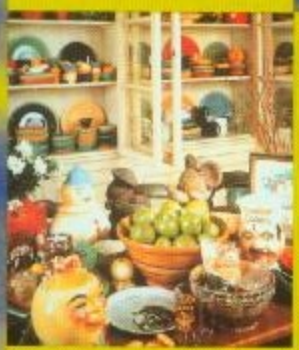


1

Warhol







2

Possession Obsession

Objects from Andy Warhol's Personal Collection

1 *Jean Puiforcat, Two "Tête à Tête" Tea and Coffee Sets*, ca. 1925-30. Private Collection. Photo courtesy of Sotheby's, New York, and The Andy Warhol Museum, Pittsburgh.

2 View of the kitchen in Warhol's house, featuring cookie jars and Fiestaware. Photo by Norman McGrath, courtesy of Sotheby's, New York, and The Andy Warhol Museum, Pittsburgh.

3 View of a room in Warhol's house, featuring some of his collection. Photo by Norman McGrath, courtesy of Sotheby's, New York, and The Andy Warhol Museum, Pittsburgh.

All monotone images from *Raid the Icebox with Andy Warhol* (Museum of Art, Rhode Island School of Design, Providence: 1969).

Possession Obsession was organized by The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh.

This exhibition was supported in part by the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

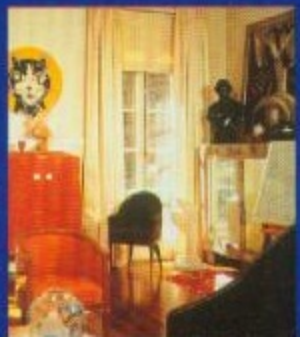
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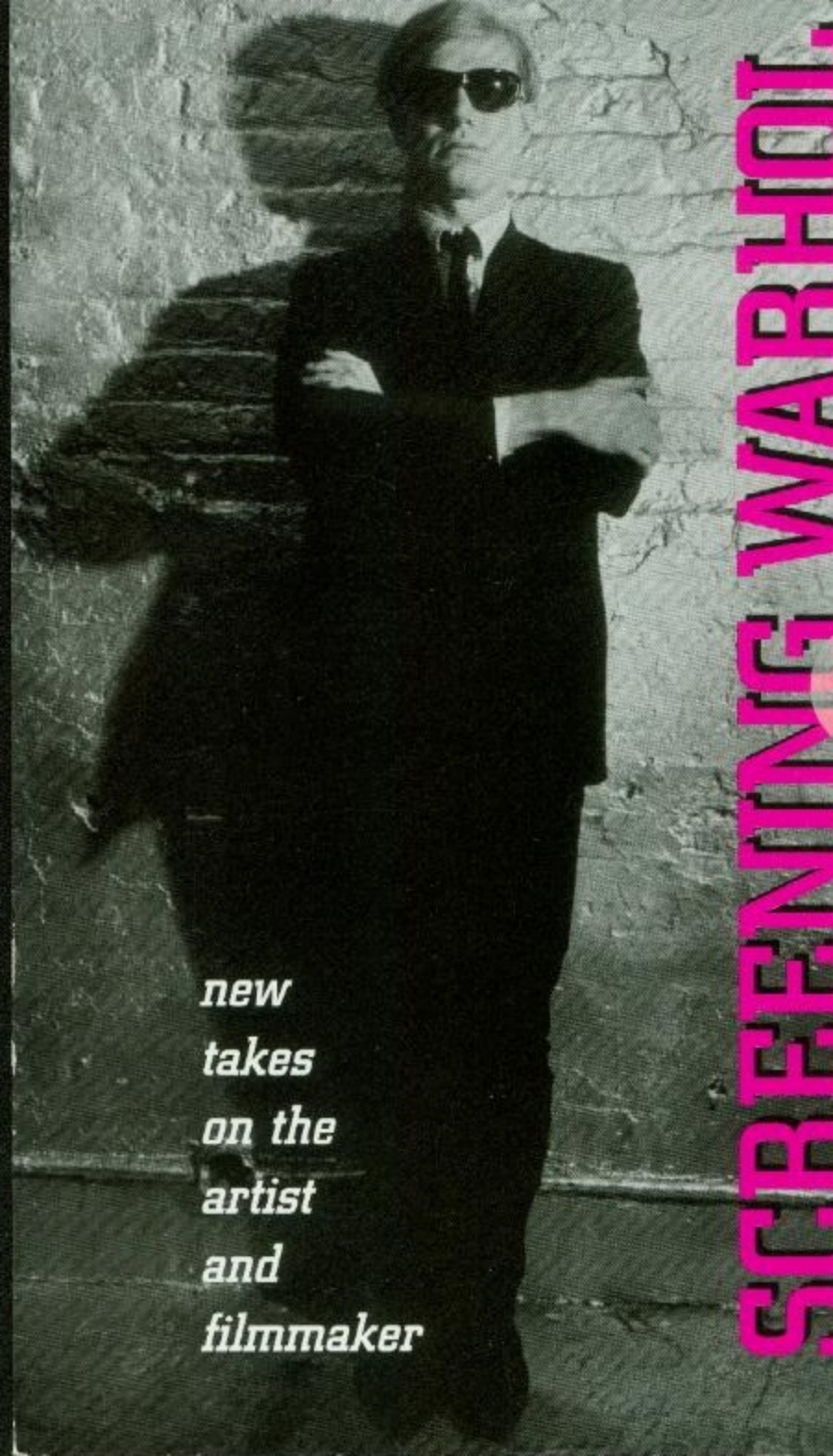
Andy Warhol collected obsessively from the 1950s until his death in 1987. Be the first to see what he gathered together: dazzling jewelry, Art Deco furniture and silver, 19th-century American paintings and decorative arts, 1950s cookie jars, and Native American art.

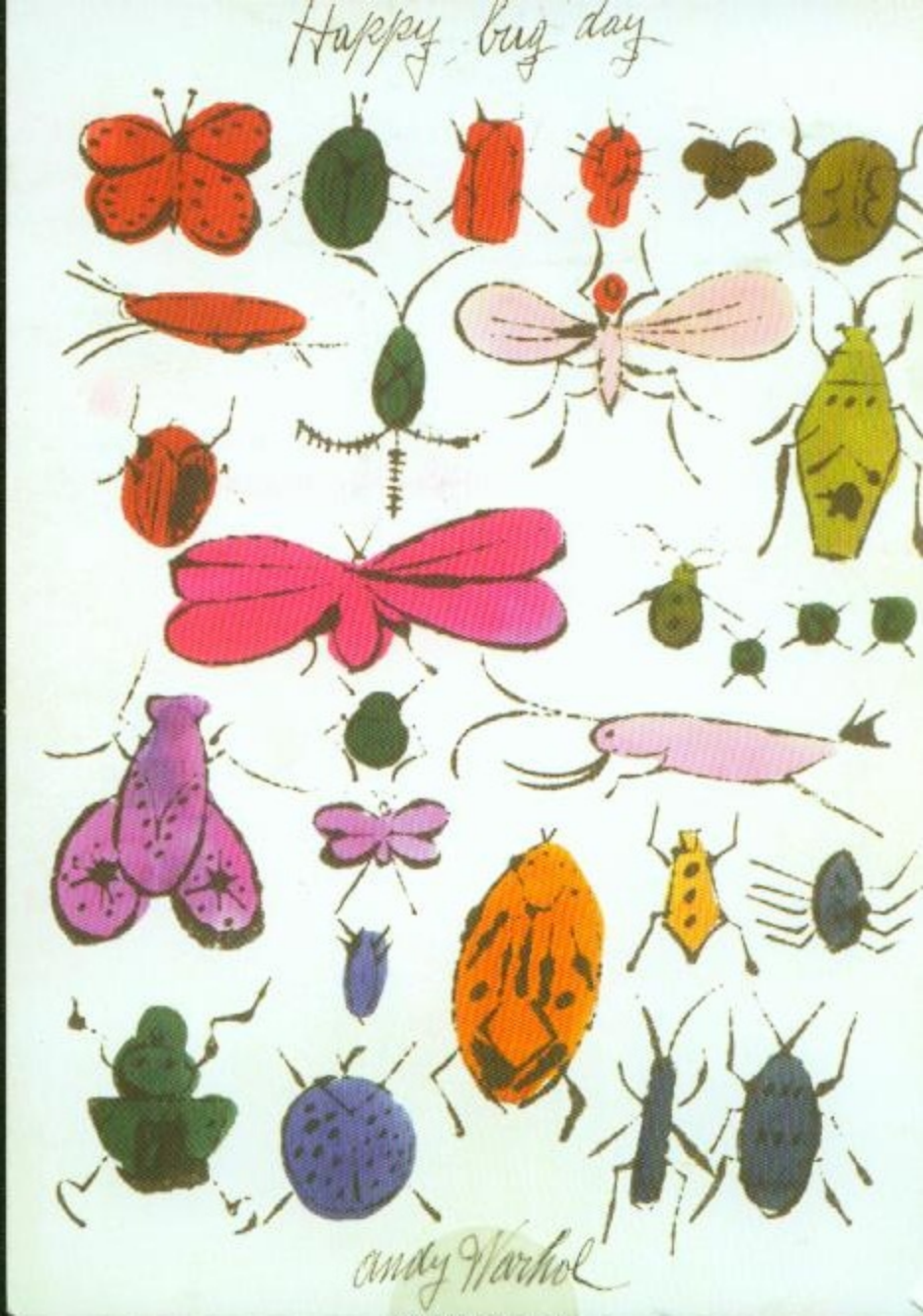
The RISD Museum is the only tour venue. Don't miss it!

Possession Obsession is on view from 5 pm, July 18 (Gallery Night), through October 13, 2002.

3




SCREENING WARHOL
new
takes
on the
artist
and
filmmaker


Happy bug day
andy Warhol



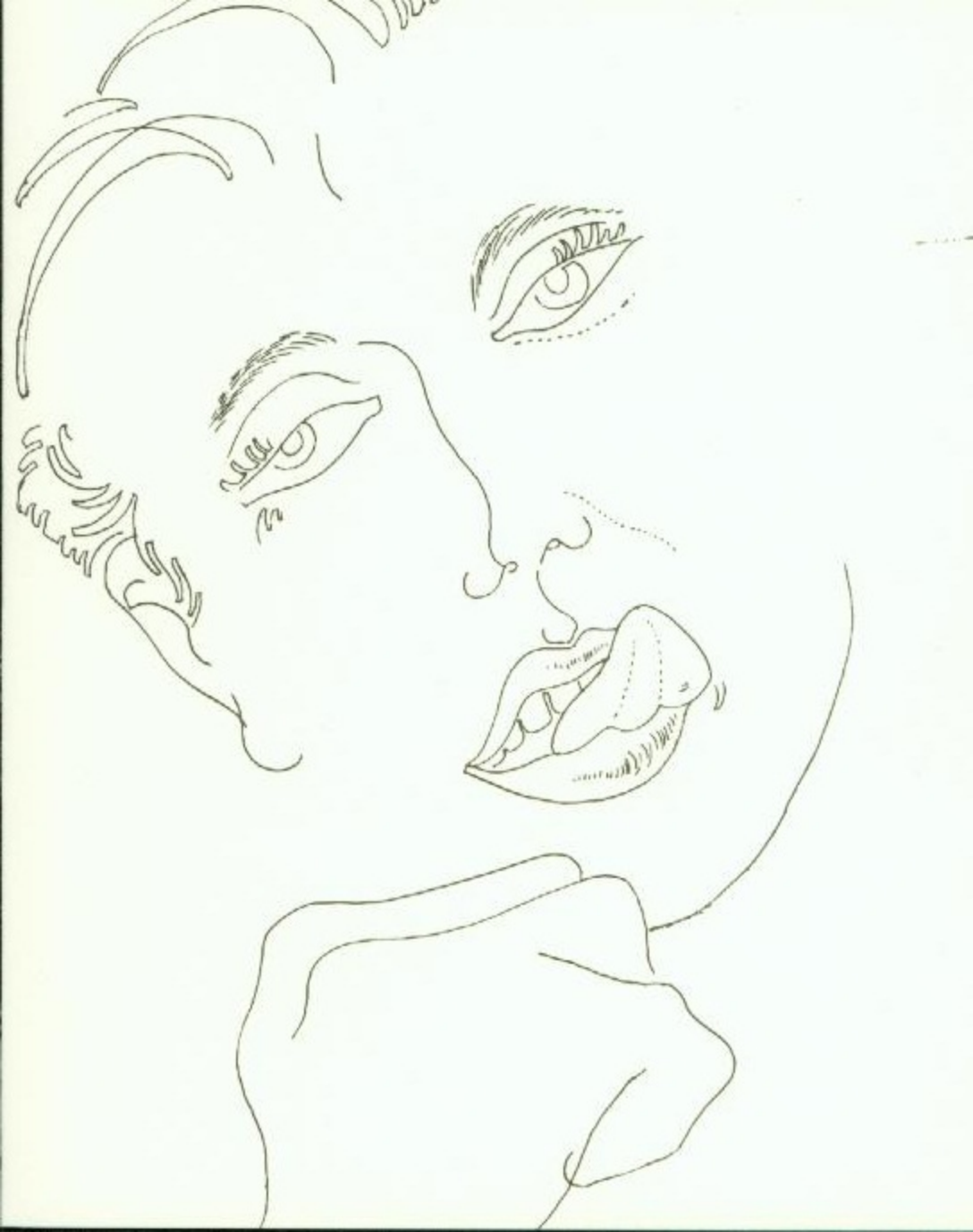
andy Warhol

DRAWINGS 1942–1987

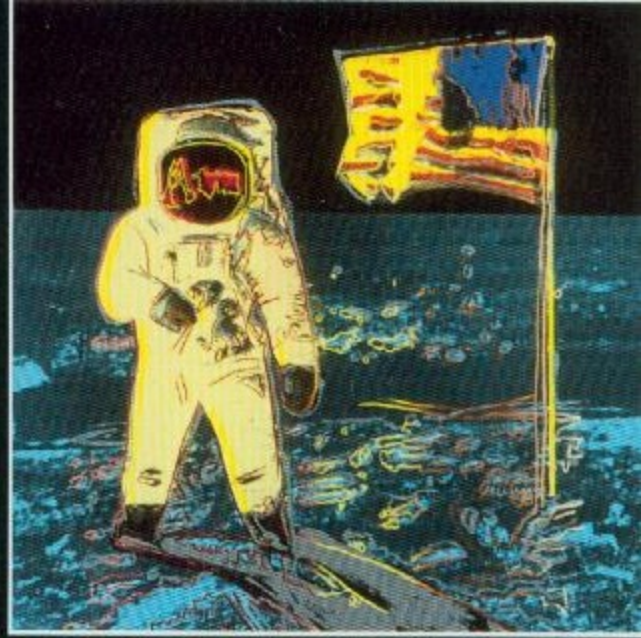

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ANDY WARHOL SERIES AND SINGLES FONDATION **BEYELER**

















WARHOL







1961

ANDY WARHOL
THE FABULOUS FIFTIES
November 10th - December 29th









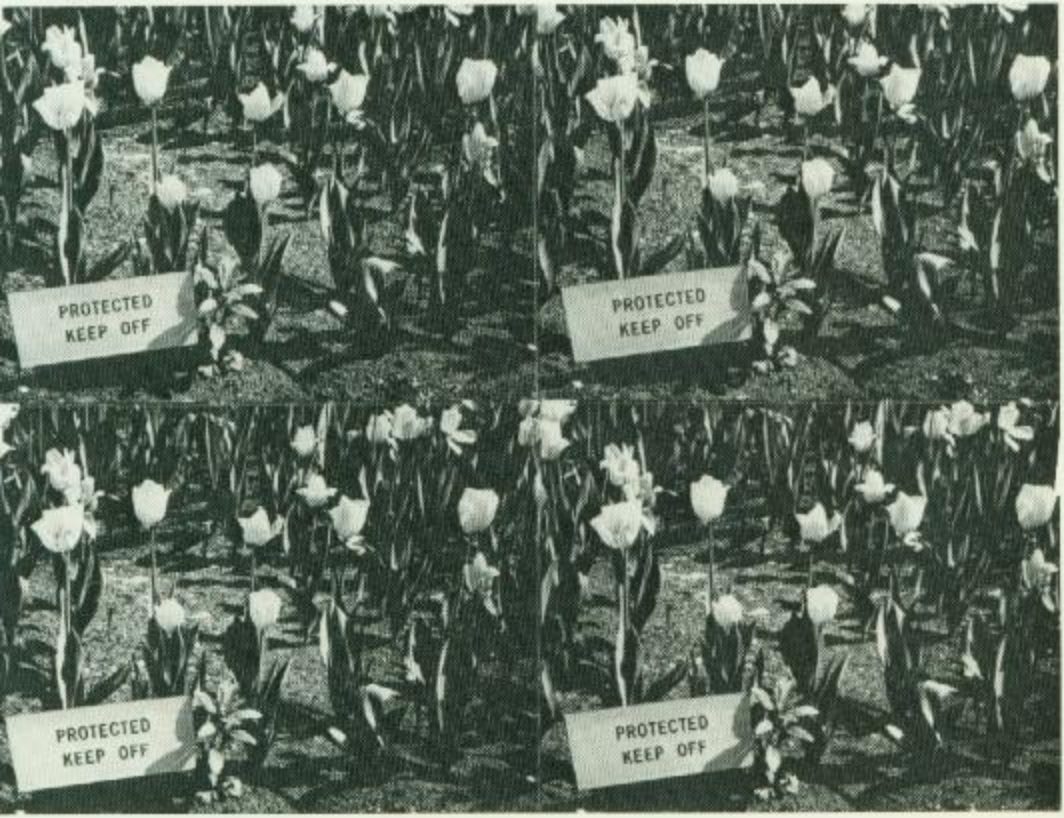






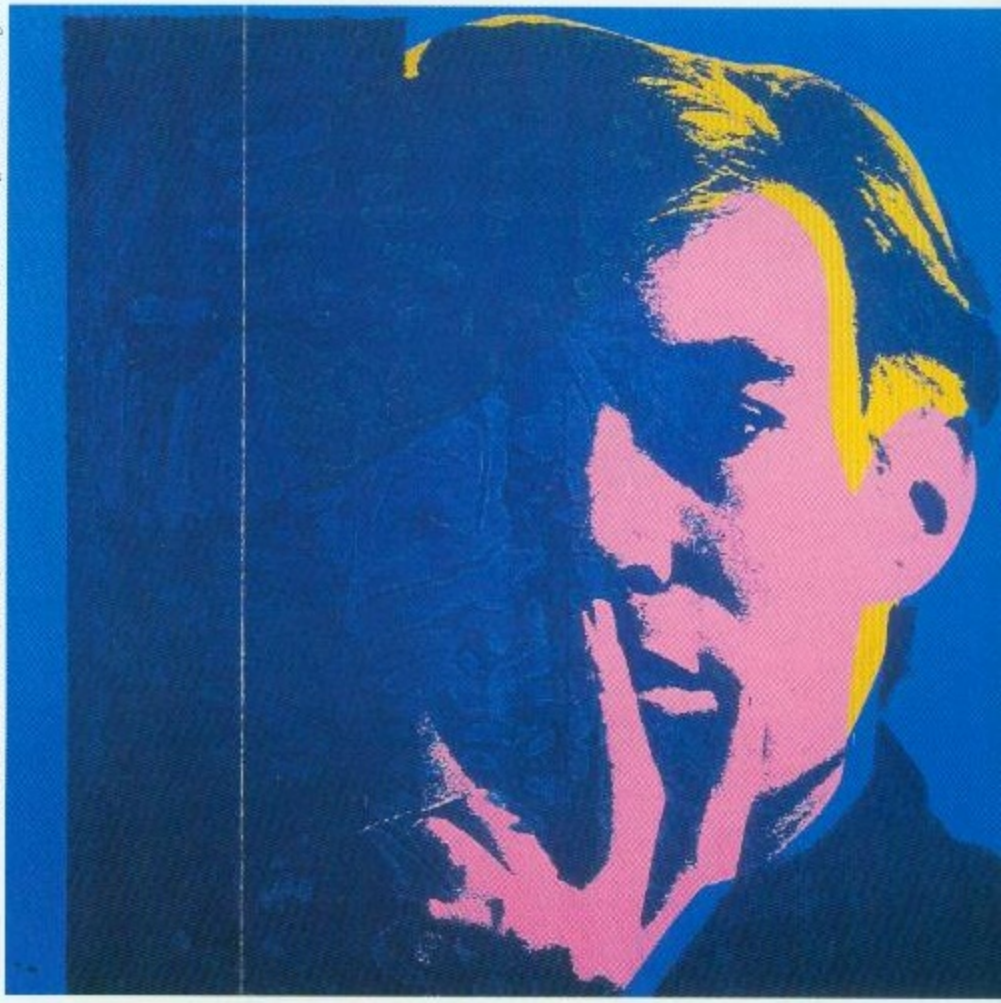
W A R H O L




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ANDY WARHOL

PAINTINGS 1960 – 1986



Self-Portrait, 1967 (Selbstbildnis)
Siebdruckfarbe auf Acryl auf grundierter Leinwand, 183 x 183 cm. Sammlung Frochlich, Stuttgart

KUNSTMUSEUM LUZERN

9. JULI – 24. SEPTEMBER 1995

Öffnungszeiten: Täglich 10-17 Uhr, Mittwoch 10-21 Uhr.

ANDY WARHOL (1928–1987) ist unbestritten einer der wichtigsten und provokativsten Künstler unserer Epoche. Seine photomechanisch auf Leinwand übertragenen Campbell's Konservendosen sind weltbekannt und die Bildnisse von Marilyn Monroe, Jackie Kennedy oder Elvis Presley längst zu Ikonen unserer Zeit avanciert. Wie kein anderer Künstler unserer Zeit hat es Warhol verstanden, die Grenze zwischen Kunst und Massenkultur zu durchbrechen und dabei Meisterwerke von ungebrochener Aktualität zu schaffen.



Mao, 1973
Siebdruckfarbe auf Acryl auf grundierter Leinwand, 448 x 346 cm
Privatsammlung, Courtesy Ileana Jones Mayor Gallery, London

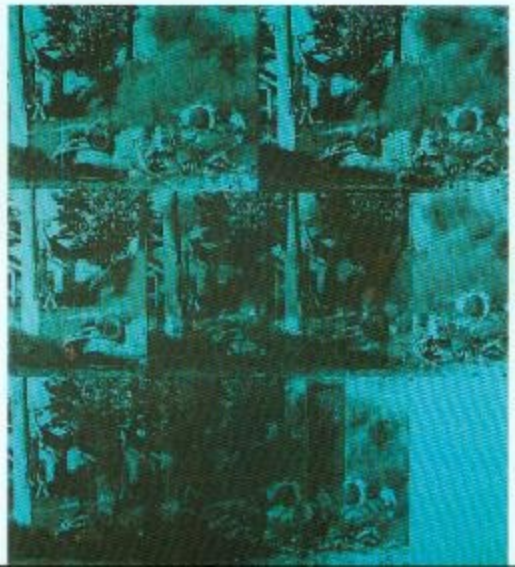
In der ersten grossen Warhol-Retrospektive in der Schweiz seit mehr als 15 Jahren zeigt das Kunstmuseum Luzern über 100 sorgfältig ausgewählte Bilder aus allen wichtigen Schaffensphasen des Künstlers. So werden neben den weltberühmten «Ikonen» auch weniger bekannte Meisterwerke aus bedeutenden schweizerischen, europäischen und amerikanischen Privatsammlungen zu sehen sein. Viele dieser Bilder sind bisher kaum je öffentlich gezeigt worden. Mit dieser einmaligen und spektakulären Ausstellung verfolgt das Kunstmuseum Luzern das Ziel, die künstlerische Meisterschaft und Aktualität von Andy Warhol einsichtig und nachvollziehbar zu machen. Die Ausstellung, zu der ein reich bebilderter Katalog erscheint, wird nur im Kunstmuseum Luzern zu sehen sein. ■



Camouflage Last Supper,

ANDY WARHOL (1928–1987) est indéniablement un des artistes les plus importants et l'un des plus provocateurs de notre époque. Ses boîtes de conserve de soupe Campbell's, transposées sur toile par un procédé photo-mécanique, sont mondialement connues tout comme ses représentations de Marilyn Monroe, Jackie Kennedy ou Elvis Presley qui sont devenues depuis longtemps des icônes de notre temps. Comme nul autre, Warhol a su franchir la frontière qui sépare habituellement l'art et la culture populaire pour créer des chefs-d'œuvre d'une grande actualité.

Dans cette première grande rétrospective consacrée depuis une quinzaine d'années en Suisse à cet artiste, le Musée des



Green Burning Car I, 1963 (Grünes brennendes Auto I)
Siebdruckfarbe auf Acryl auf grundierter Leinwand, 203 x 229 cm
Privatsammlung



1986 (Das letzte Abendmahl in Tarnfarben). Siebdruckfarbe auf Acryl auf grundierter Leinwand, 202 x 774 cm. Galerie Bruno Bischofberger, Zürich



Skull, 1976 (Schädel)
Siebdruckfarbe auf Acryl auf grundierter Leinwand, 189 x 203 cm
Sammlung Froehlich, Stuttgart

Beaux-Arts de Lucerne propose une sélection de plus de cent œuvres soigneusement choisies pour représenter chacune des grandes périodes de création de l'artiste. Ainsi, en plus de ces fameuses «icônes», le choix s'est également porté sur des chefs-d'œuvre moins connus qui proviennent d'importantes collections privées suisses, européennes et américaines, dont une grande partie n'a jamais encore été exposée au grand public. Grâce à cette rétrospective unique et spectaculaire, le Musée des Beaux-Arts de Lucerne propose une visualisation claire et enrichissante de la démarche artistique de l'artiste Andy Warhol. Un catalogue aux nombreuses reproductions en couleur viendra compléter cette exposition présentée uniquement au Musée des Beaux-Arts de Lucerne. ■



Thirty Are Better Than One, 1963 (Dreissig sind besser als eine)
Siebdruckfarbe auf Acryl auf grundierter Leinwand, 230 x 246 cm
Privatsammlung. Courtesy Galerie Bruno Bischofberger, Zürich



Self-Portrait, 1986 (Selbstbildnis)
Siebdruckfarbe auf Acryl auf grundierter Leinwand, 203 x 203 cm
Courtesy Anthony d'Offay Gallery, London

ARTISTS'S FILE

WARHOL, ANDY

Öffnungszeiten/Heures d'ouverture/Opening hours:
Täglich/tous les jours/daily: 10–17 h
Mittwoch/Mercredi/Wednesday: 10–21 h

Eintritt/Prix d'entrée/Admission-fee:
Fr. 12.– / Fr. 10.– für Gruppen ab 10 Personen / Fr. 8.– für Schüler, Studenten, Lehrlinge bis 20 Jahre, AHV-Bezüger / Fr. 5.– für Schüler in Begleitung einer Lehrperson / Mitglieder der Kunstgesellschaft Luzern gratis.

Führungen/Visites guidées/Guided tours:
Öffentliche Führungen jeden Mittwoch, 18.30 Uhr, und jeden Sonntag, 11.00 Uhr.
Private Führungen für Gruppen, auch ausserhalb der regulären Öffnungszeiten, nach telefonischer Vereinbarung. Führung: Fr. 120.–.

Sonderveranstaltungen
im August und September, siehe Tagespresse.

Andy Warhol-Shop
mit reichem Angebot an Karten, Plakaten, Drucken, Kalendern, Büchern, T-Shirts.

Katalog/Catalogue:
ANDY WARHOL – Paintings 1960–1986.
Herausgeber: Martin Schwander.
Autoren (Texte deutsch/englisch): Jean Baudrillard, Mark Francis, Michael Lüthy, Jeff Wall.
ca. 100 Farbtafeln, ca. 30 s/w-Abbildungen, ca. 200 Seiten, Format 24,5 x 28 cm, ca. Fr. 40.–.

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Bitte beachten Sie das «Bahn plus Andy Warhol»-Angebot der SBB. Attraktive Preise für die Bahnfahrt nach Luzern aus allen Regionen der Schweiz kombiniert mit dem Eintritt ins Kunstmuseum Luzern. Mit der Familienkarte reisen Ihre Kinder bis 16 Jahre gratis mit und haben Gratis-Eintritt ins Kunstmuseum Luzern.

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Tel. 041 52 90 46, Fax 041 52 90 92
Beim Bahnhof / à côté de la gare / next to the railway station.

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Lavender Marilyn, 1962 (Lavendelfarbene Marilyn)
Siebdruckfarbe auf Acryl auf grundierter Leinwand, 51 x 41 cm
Sammlung Uli Knecht, Stuttgart



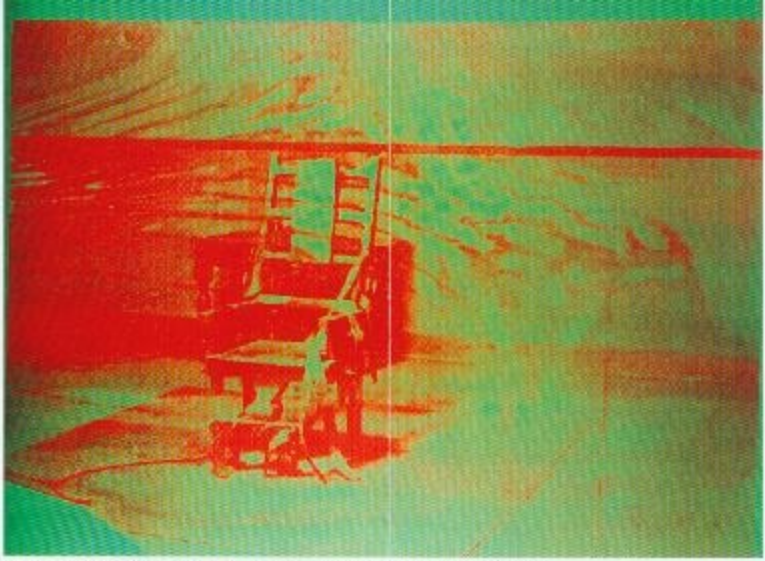
Tunafish Disaster, 1963 (Thunfisch-Desaster)
Siebdruckfarbe auf Acryl auf grundierter Leinwand, 336 x 211 cm, Privatsammlung

ANDY WARHOL (1928–1987) is incontestably one of the most important and provocative artists of our century. His photomechanical reproductions of cans of Campbell's soup are world-famous; his prints of Marilyn Monroe, Jackie Kennedy, or Elvis Presley have become icons of our age. Warhol succeeded, like no other artist of our age, in breaking down the barrier between art and mass culture, thereby creating masterworks of undiminished currency.



Double Elvis, 1963 (Doppelter Elvis)
Siebdruckfarbe auf Metallfarbe auf grundierter Leinwand, 211 x 207 cm
Privatsammlung, Courtesy Galerie Bruno Bischofberger, Zürich

In this first major retrospective of Warhol's work in Switzerland for more than fifteen years, the Lucerne Museum of Art is proud to present 100 carefully selected pieces from all phases of his oeuvre. Visitors will enjoy his world-famous «icons» on view in conjunction with other equally important works from major American, European and Swiss collections. This unique and spectacular show has been mounted by the museum in order to provide insight into the mastery and far-reaching influence of this extraordinary artist. The exhibition, accompanied by a richly illustrated catalogue, will be on view only in Lucerne. ■



Big Electric Chair, 1967 (Grosser elektrischer Stuhl)
Siebdruckfarbe auf Acryl auf grundierter Leinwand, 137 x 186 cm, Privatsammlung

Superman, 1960
Kasein und Farbstift auf grundierter Leinwand, 170 x 133 cm
Sammlung Gunter Sachs



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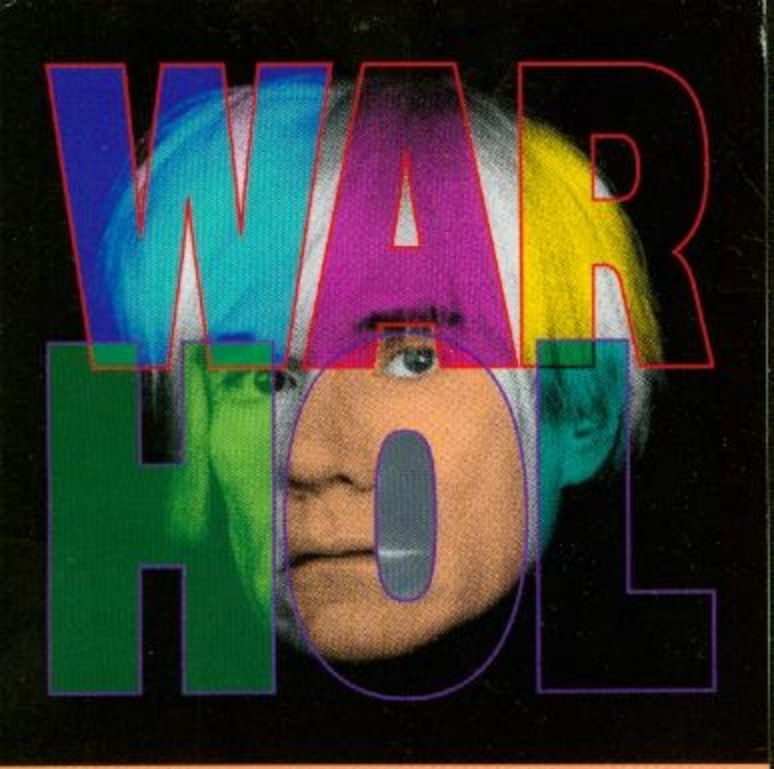
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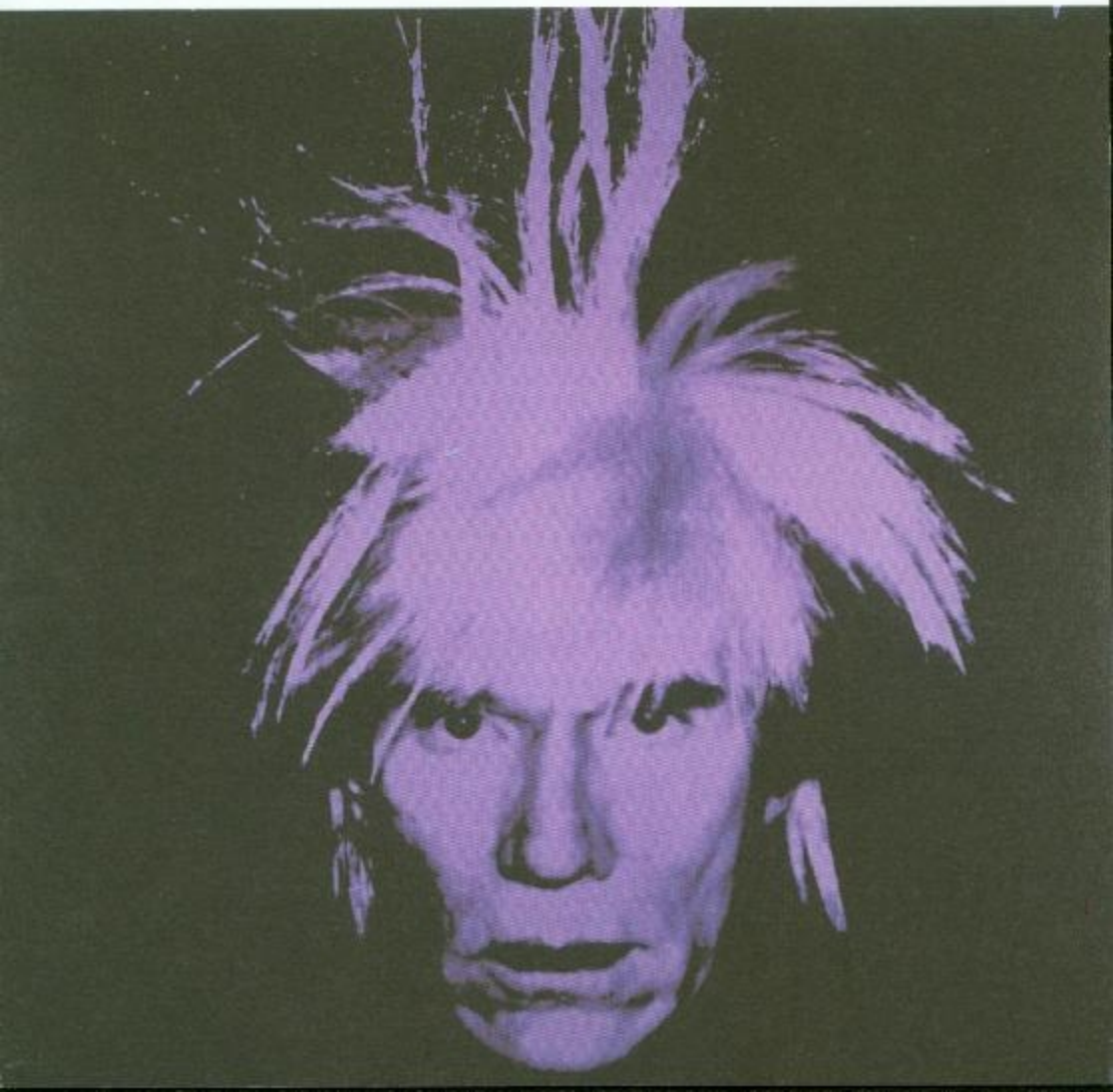
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THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES **MOCA** AT CALIFORNIA PLAZA
MAY 25–AUGUST 18, 2002

ANDY WARHOL RETROSPECTIVE



"IF YOU WANT TO KNOW ALL ABOUT ANDY WARHOL, JUST LOOK AT THE SURFACE OF MY PAINTINGS AND FILMS AND ME, AND THERE I AM. THERE'S NOTHING BEHIND IT."

Andy Warhol was born Andrew Warhola in Pittsburgh on August 6, 1928, to a family of Slovakian immigrants. After graduating in pictorial design from the Carnegie Institute, he moved to New York to work as a fashion illustrator and graphic designer. By the late 1950s, Warhol was one of the most highly regarded and best-paid commercial artists in America, exhibiting and winning awards for his drawings. This exhibition includes rare examples of these early drawings dating back to the 1940s. The artist's early interest in issues of originality and reproduction is evident, as he moved from a draftsman's handicraft to an impersonal print process. He also experimented with reproducing a single image multiple times by using stamps made from balsa wood, stencils, and soft erasers, thereby expressing the emblematic character of his chosen subject.

In 1960, Warhol abruptly moved away from his commercial career, painting a group of black-and-white works that focus on banal objects, such as *Icebox* (1960), *Water Heater* (1960), *Crossword* (1960), and *Telephone* (1961). He also produced hand-painted pictures based on comic-strip figures, including *Dick Tracy* and *Superman* (both 1961). Such works as *Where Is Your Rupture?* (1960) and *Daily News* (1962) retain the language of their former function by keeping the stylized vocabulary of newsprint. At about the same time as Robert Rauschenberg, in 1962 Warhol discovered the advantages of screen printing as a form of reproduction that could produce pictures more efficiently and neutrally. Serially structured sequences were henceforth to form the basis of his pictorial production.

"IN MY ART WORK, HAND PAINTING WOULD TAKE MUCH TOO LONG AND ANYWAY THAT'S NOT THE AGE WE LIVE IN. MECHANICAL MEANS ARE *TODAY*, AND USING THEM I CAN GET MORE ART TO MORE PEOPLE. ART SHOULD BE FOR EVERYONE."

Employing mass-production techniques and striking appropriations to create works, Warhol erased traditional distinctions between fine art and popular culture. His mechanically executed depictions of everyday items such as Coke bottles, dollar bills, and soup cans marked an important step in the direction of painting. The reduction of artistic production to anonymity—Warhol's ideal of the artist as a machine—anticipated the flood of technologically produced images by which we are now surrounded.

"MY DEATH SERIES WAS DIVIDED INTO TWO PARTS, THE FIRST ONE FAMOUS DEATHS AND THE SECOND ONE PEOPLE NOBODY EVER HEARD OF.... IT'S NOT THAT I FEEL SORRY FOR THEM, IT'S JUST THAT PEOPLE GO BY AND IT DOESN'T REALLY MATTER TO THEM THAT SOMEONE UNKNOWN WAS KILLED.... I STILL CARE ABOUT PEOPLE BUT IT WOULD BE MUCH EASIER NOT TO CARE, IT'S TOO HARD TO CARE."

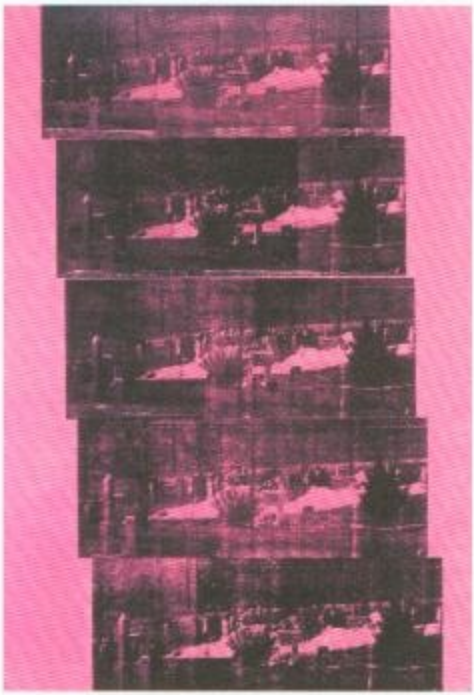


Following the suicide of Marilyn Monroe in August 1962, Warhol produced a number of Marilyn portraits, which he perceived as images of tragedy. In these as well as the Liz and Elvis series, the idolization of celebrities becomes a stereotype, an expression of the American way of life and its mass-media culture. Of particular focus in the exhibition are the powerful Disaster paintings of the 1960s—including works from

the Suicide, Electric Chair, and Car Crash series. For most of these paintings Warhol used mercilessly hard-hitting press photographs. Warhol explored through these works death and its ultimate anonymity.

In the series Most Wanted Men (1964), Warhol vastly enlarged unaltered police photos of 13 of the most-wanted criminals in New York City. In these paintings the morphology of the face becomes void of any individuality. Rarely exhibited as a group, the series is of particular importance to the exhibition. Chronicling events from the turbulent 1960s—such as the clash between civil-rights protesters and police in Birmingham, Alabama, in *Race Riot* (1963), and the assassination of John F. Kennedy through the Jackie series—Warhol emerges as an artist of high purpose, a chronicler of his time who uncompromisingly rendered the tragic qualities of contemporary life.

"IN THE FUTURE, EVERYONE WILL BE WORLD-FAMOUS FOR 15 MINUTES."



In 1964, Warhol started a large series of Flowers paintings. After their exhibition in New York and Paris, Warhol declared the end of his own painting and the end of pop art. Moving beyond the boundaries of fine art, Warhol made numerous 16mm films characterized by the use of a fixed camera and a lack of any editing or montage. Many of these, such as *The Chelsea Girls* (1966), *Empire* (1964), *Sleep* (1963), *Kiss* (1964), and *Lonesome Cowboys* (1967), have become underground classics. His studio, then called the Factory, increasingly became a meeting place for young artists, dancers, drop-outs, and admirers. Warhol founded *Interview* magazine, and helped shape a seminal moment in rock history with the launch of the band The Velvet Underground.

When Warhol returned to painting in 1967, he produced his important series of Self-Portraits. His work was interrupted tragically in June 1968 when Valerie Solanas, who had a small part in one of his films, shot him. Severely injured, it was not until five years later that he started his extensive series of Mao paintings, which constituted a first dialogue between silkscreen technique and intensive painterly treatment. The ensemble of Skull paintings (1976) comprise one of the later significant recollections of the 1960s Disaster paintings. During the late 1970s, Warhol greatly expanded his portrait practice to feature American celebrities like Liza Minnelli, Mick Jagger, and Dennis Hopper, and friends from the artworld. Also featured in the exhibition are examples from later series of the 1980s, such as the Reversal, Camouflage, and Shadow paintings. Shortly before his unexpected death in 1987, Warhol executed another important series of paintings: the transformations of Leonardo da Vinci's *Last Supper*.

In 1994, The Andy Warhol Museum opened in Pittsburgh, Pennsylvania. It becomes more and more evident that due to his visionary contributions to the language of art, Warhol is one of the most influential artists of the 20th century. Going far beyond the language of pop art, he can be seen as an important chronicler of his time.

TEXT COMPILED BY CÉLINE BASTIAN AND NINA KOIDL
ALL QUOTES BY ANDY WARHOL

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NINA KOIDL

SCREEN TESTS

Between 1963 and 1966, Andy Warhol set his 16mm camera on a tripod and invited Factory visitors to create film portraits. MOCA presents three programs of *Screen Tests* running continuously in Ahmanson Auditorium, beginning at noon each day. FREE with admission.

WARHOL ON SCREEN

More frequently talked about than seen, Warhol's films remain one of the most important if least examined parts of his production. Curated by critic Bruce Hainley, this roughly chronological series examines the breadth of the artist's work in film, from his early experimentation with silent film and static subjects to his innovative use of narrative and cinematic portraiture. Hypnotic, difficult, outrageous, and enthralling, Warhol's moviemaking will surprise those who only know him as a painter and society provocateur, providing ample proof that even if Warhol had never made a painting, his films alone would make him one of the most important artistic innovators of the 20th century.

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FRIDAY, MAY 31, 7pm
Elvis at Ferus, 1963
b&w, silent, 3.7 min.
Eat, 1964
b&w, silent, 35 min.
Soap Opera, 1964
b&w, sound, 47 min.

SATURDAY, JUNE 1, noon–8:05pm
Empire, 1964
b&w, silent, 8 hr., 5 min.

FRIDAY, JUNE 7, 7pm
Taylor Mead's Ass, 1964
b&w, silent, 78 min.
Eating Too Fast, 1966
b&w, sound, 66 min.

SATURDAY, JUNE 8, 2–6pm
Sleep, 1963
b&w, silent, 5 hr., 21 min.

FRIDAY, JUNE 14, 7pm
Haircut (No. 1), 1963
b&w, silent, 24 min.
Henry Geldzahler, 1964
b&w, silent, 88 min.

WEDNESDAY, JUNE 19, 7pm
Mario Banana (No. 1), 1964
color, silent, 3.7 min.
Mario Banana (No. 2), 1964
b&w, silent, 3.7 min.
Couch, 1964
b&w, silent, 52 min.
Shoulder, 1964
b&w, silent, 3.7 min.
Harlot, 1964
b&w, sound, 66.5 min.

FRIDAY, JUNE 21, 7pm
Four of Andy Warhol's Most Beautiful Women, 1964–70
b&w, silent, 15 min.
John and Ivy, 1965
b&w, sound, 33 min.
Outer and Inner Space, 1965
b&w, sound, 33 min.
The Life of Juanita Castro, 1965
b&w, sound, 88 min.

WEDNESDAY, JUNE 26, 7pm
Restaurant, 1965
b&w, sound, 33 min.
Space, 1965
b&w, sound, 66.6 min.

FRIDAY, JUNE 28, 7pm
Camp, 1965
b&w, sound, 66.5 min.
Paul Swan, 1965
color, sound, 66 min.

WEDNESDAY, JULY 10, 7pm
Vinyl, 1965
b&w, sound, 66 min.

FRIDAY, JULY 12, 7pm
The Loves of Ondine, 1967–68
color, sound, 85 min.

WEDNESDAY, JULY 17, 7pm
I, A Man, 1967–68
color, sound, 95 min.

FRIDAY, JULY 19, 7pm
The Nude Restaurant, 1967
color, sound, 100 min.

FRIDAY, JULY 26, 7pm
Screen Test #2, 1965
b&w, sound, 66.5 min.

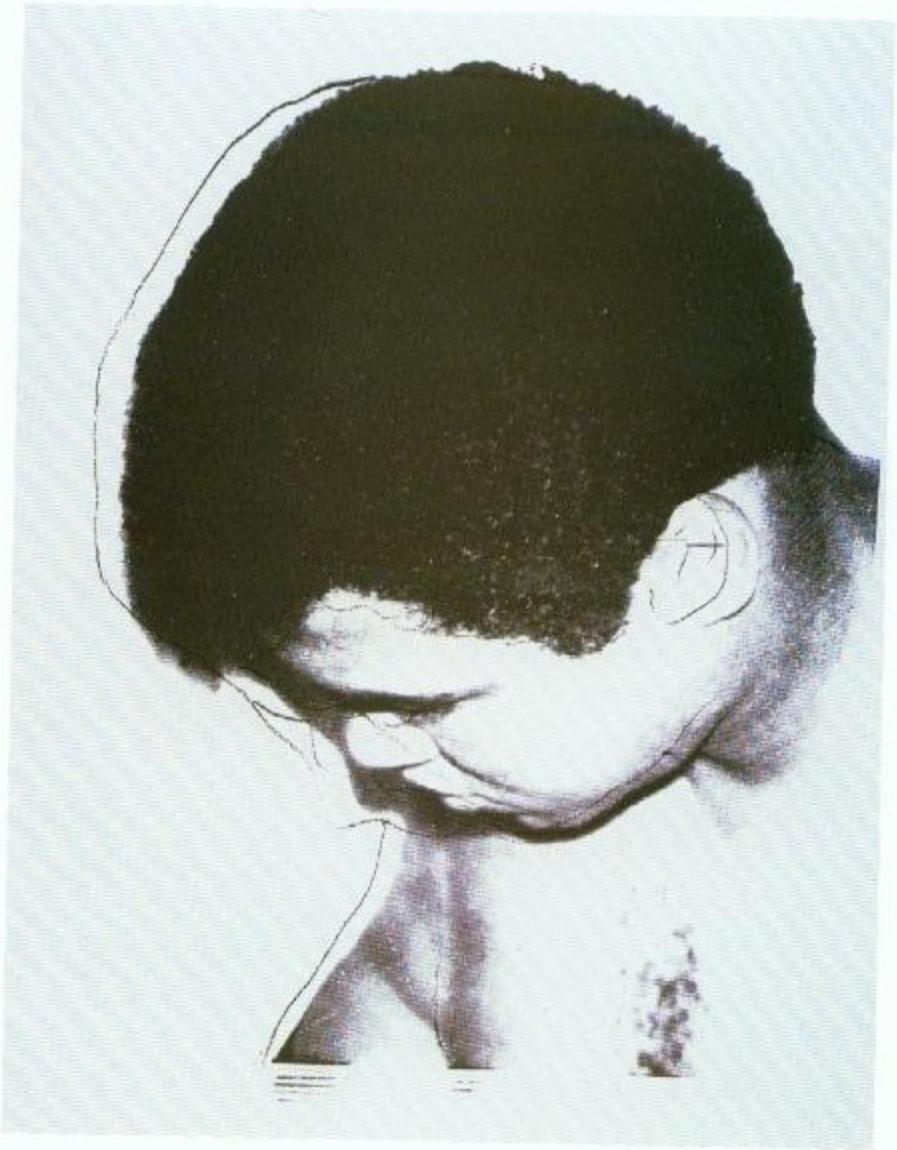


Cover: *Self-Portrait*, 1986, 69 x 90 in., silkscreen ink, acrylic paint on canvas, private collection. Images this spread (l–r): *Silver Car*, 1963, silkscreen ink, acrylic paint, silver paint on canvas, 40 x 40 in., courtesy of the Brant Foundation, Greenwich, CT; *Gangster Funeral*, 1963, silkscreen ink, acrylic paint, pencil on canvas, 105 x 73 3/4 in., The Andy Warhol Museum, Pittsburgh, Founding Collection, contribution Dia Center for the Arts; all paintings: © 2002 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), and *Outer and Inner Space*, 1965, 16mm film still, courtesy The Andy Warhol Museum, © 2002 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.

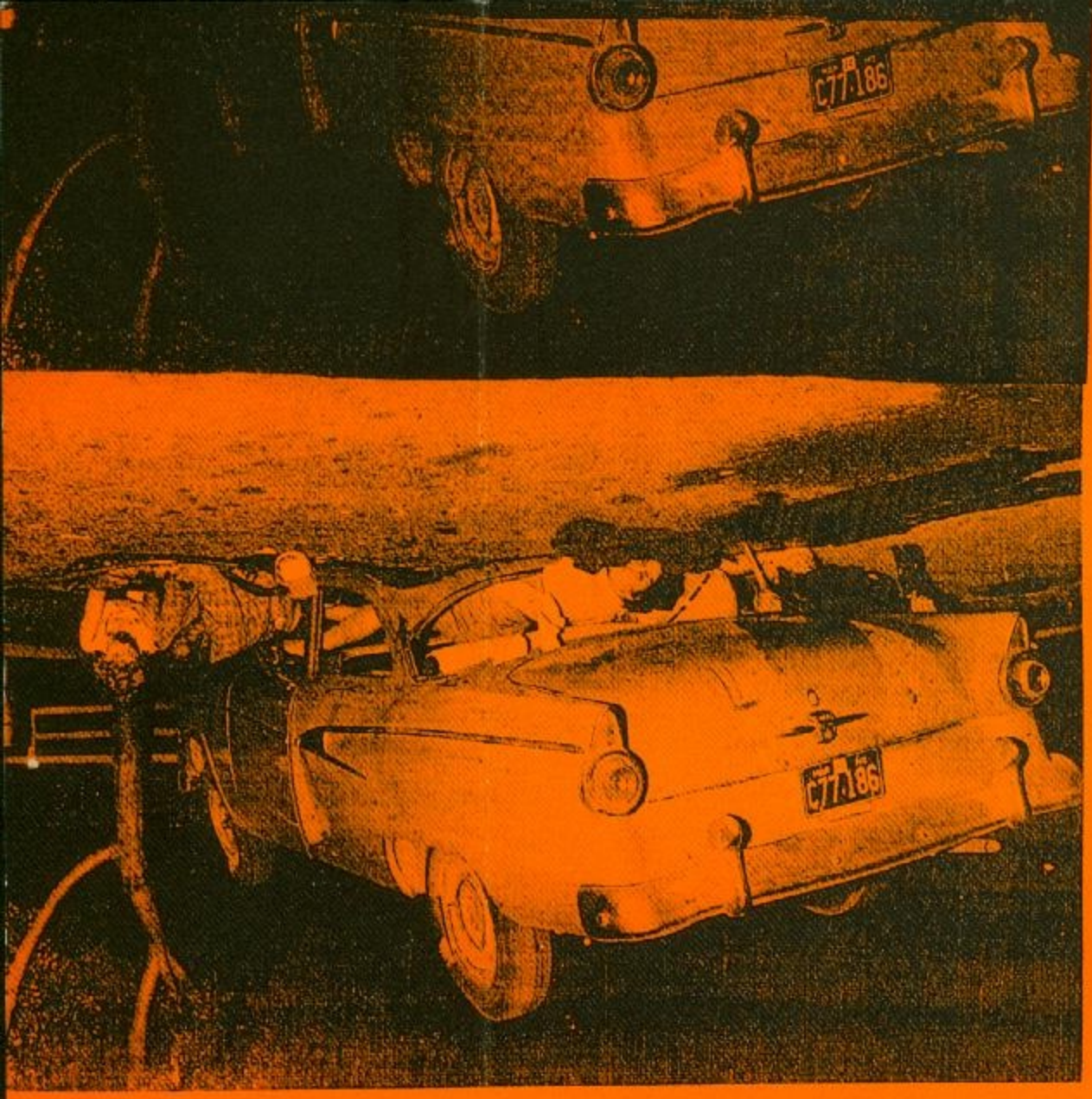




Andy Warhol



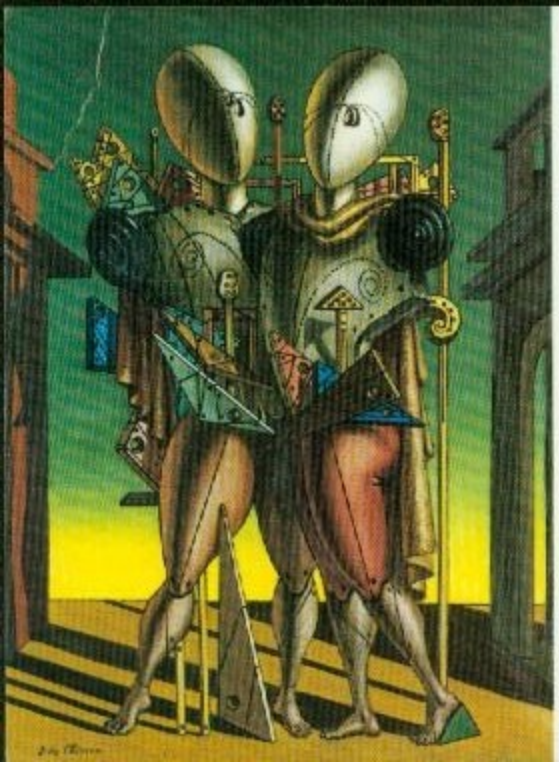
Gallery Two - Sports


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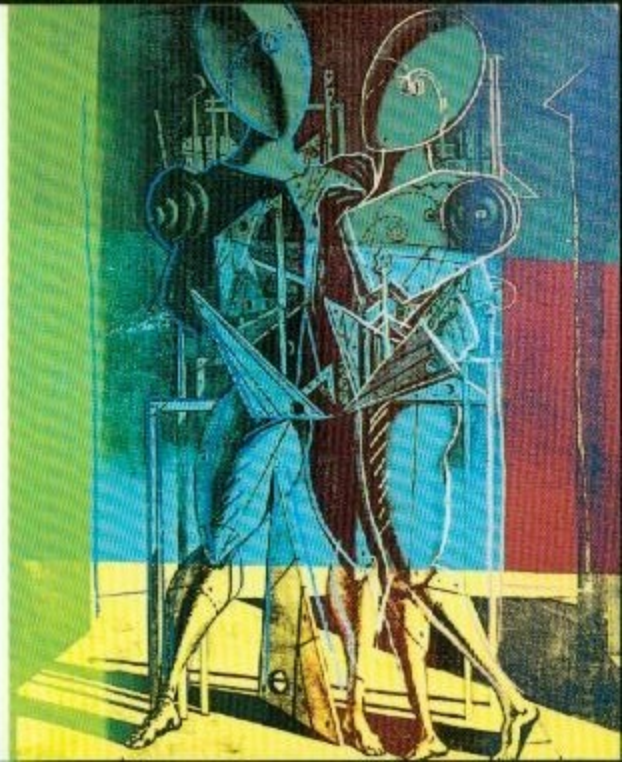


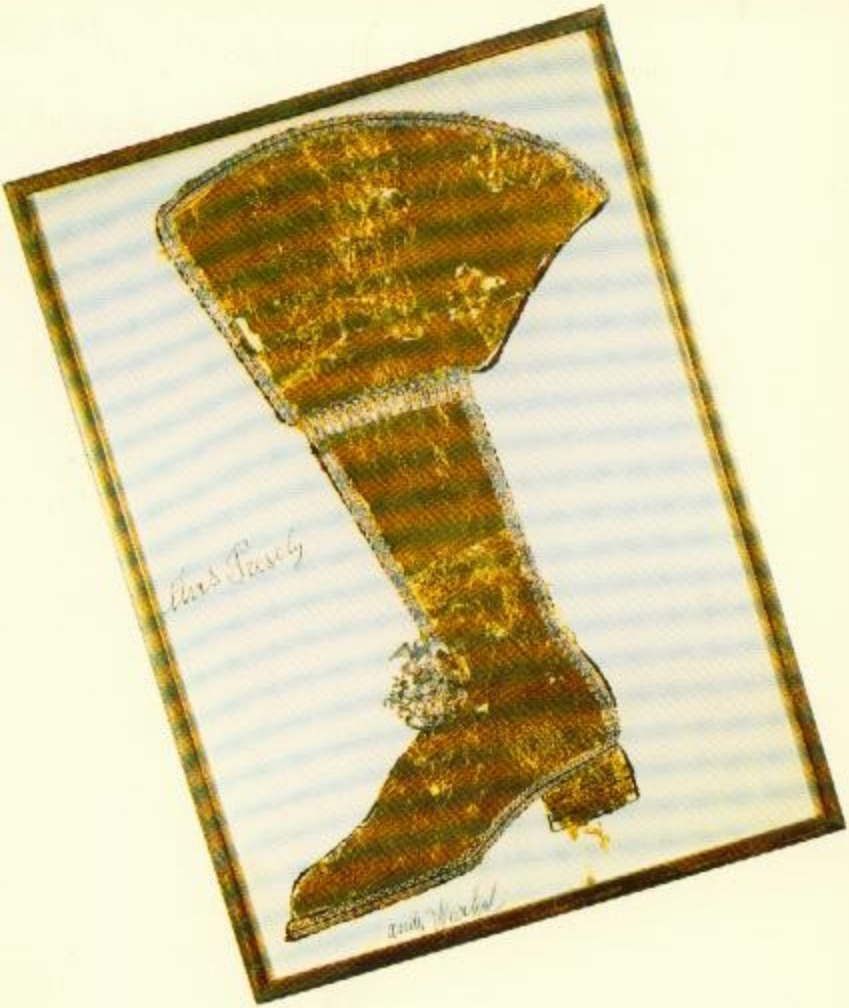


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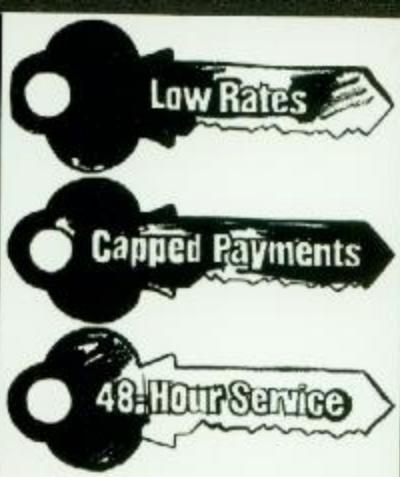
"*Success is a job in New York...*"

THE EARLY ART AND BUSINESS OF ANDY WARHOL


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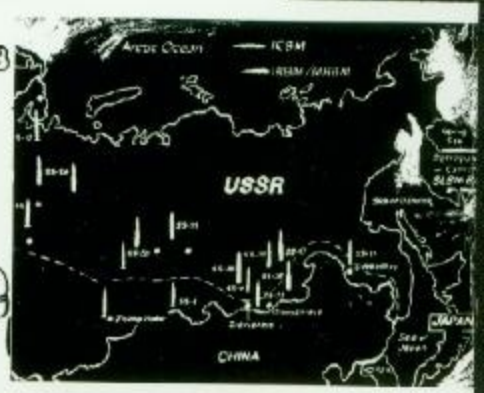

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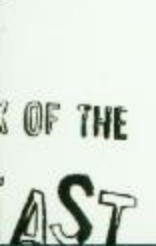

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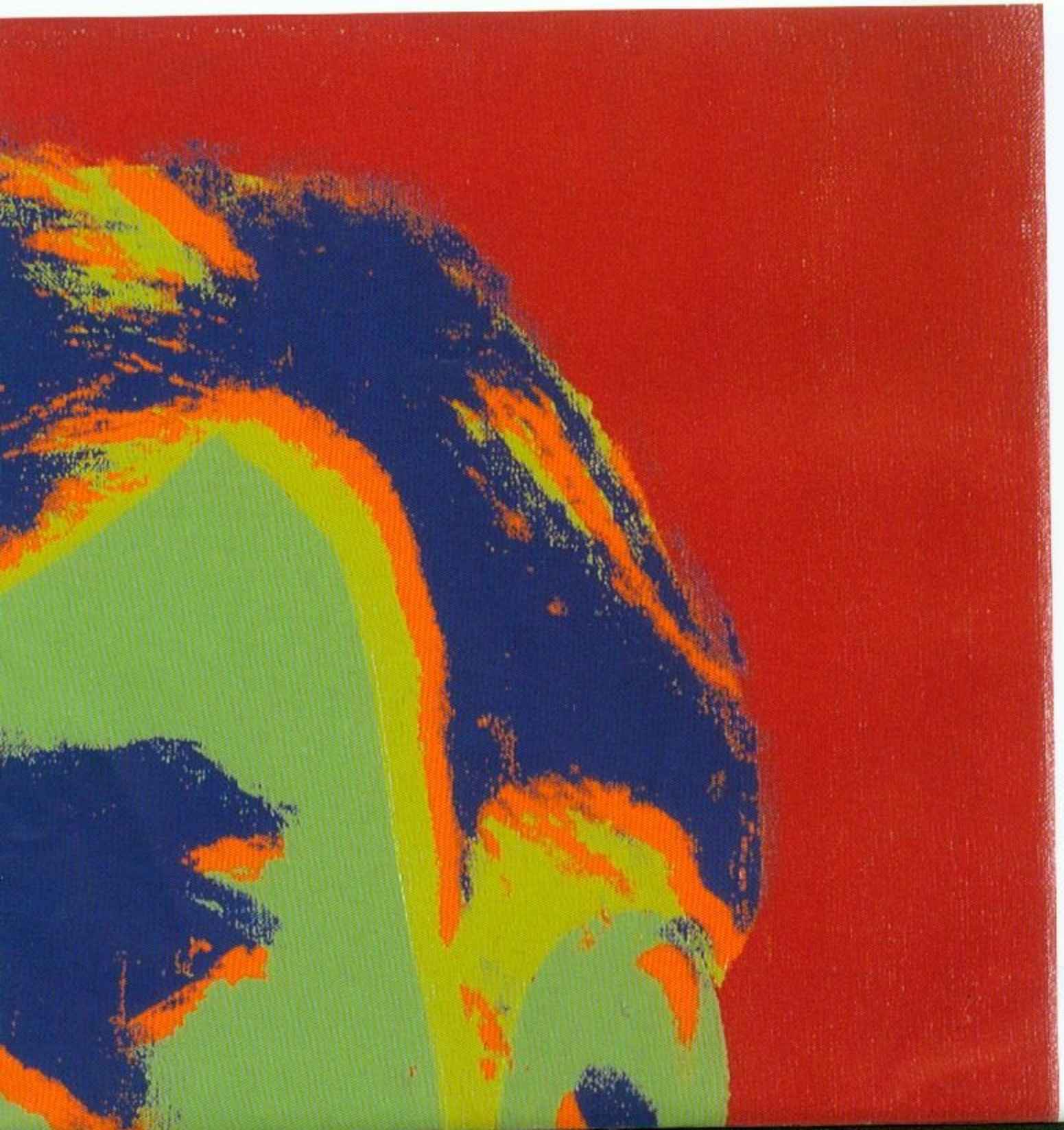

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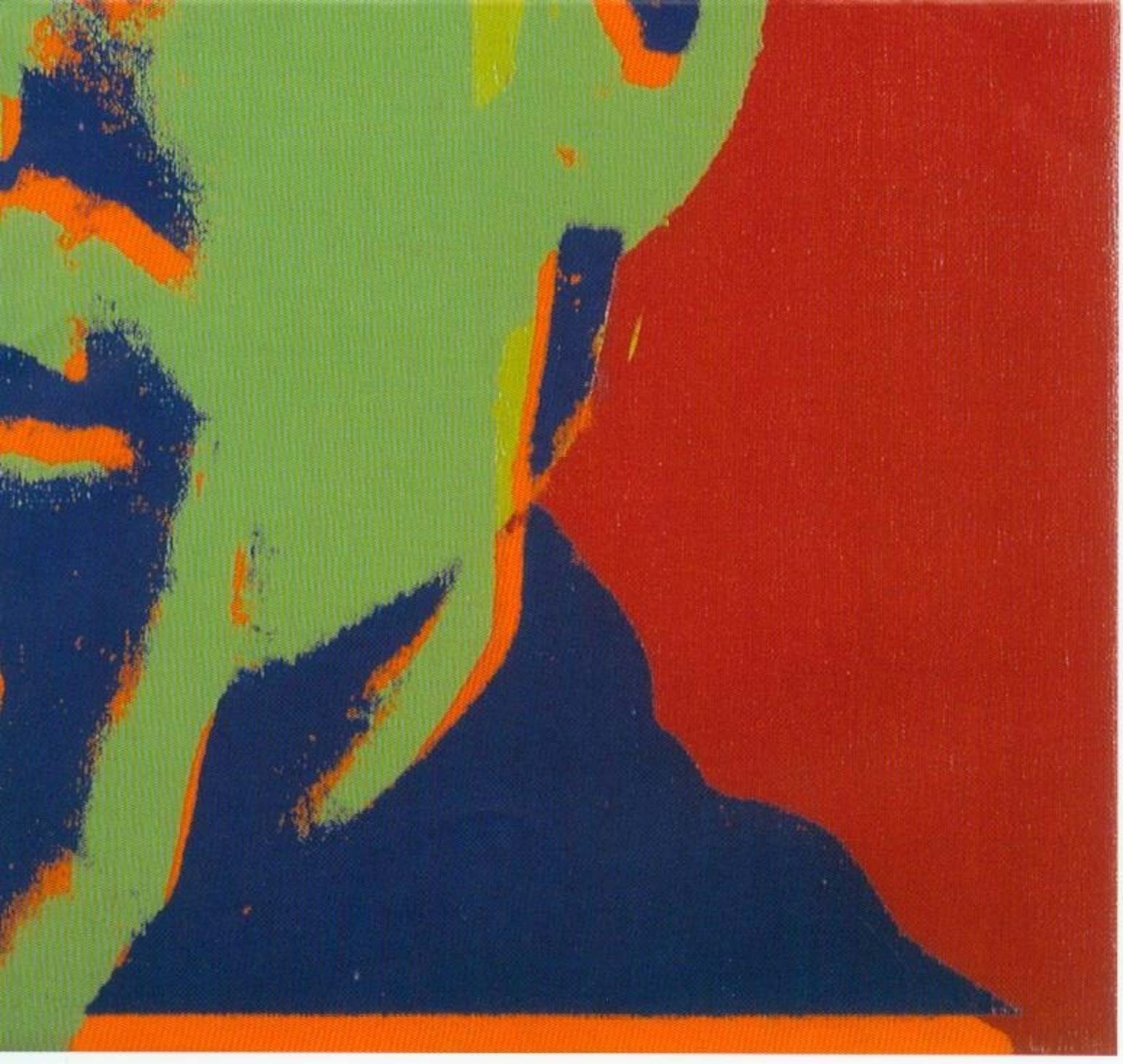

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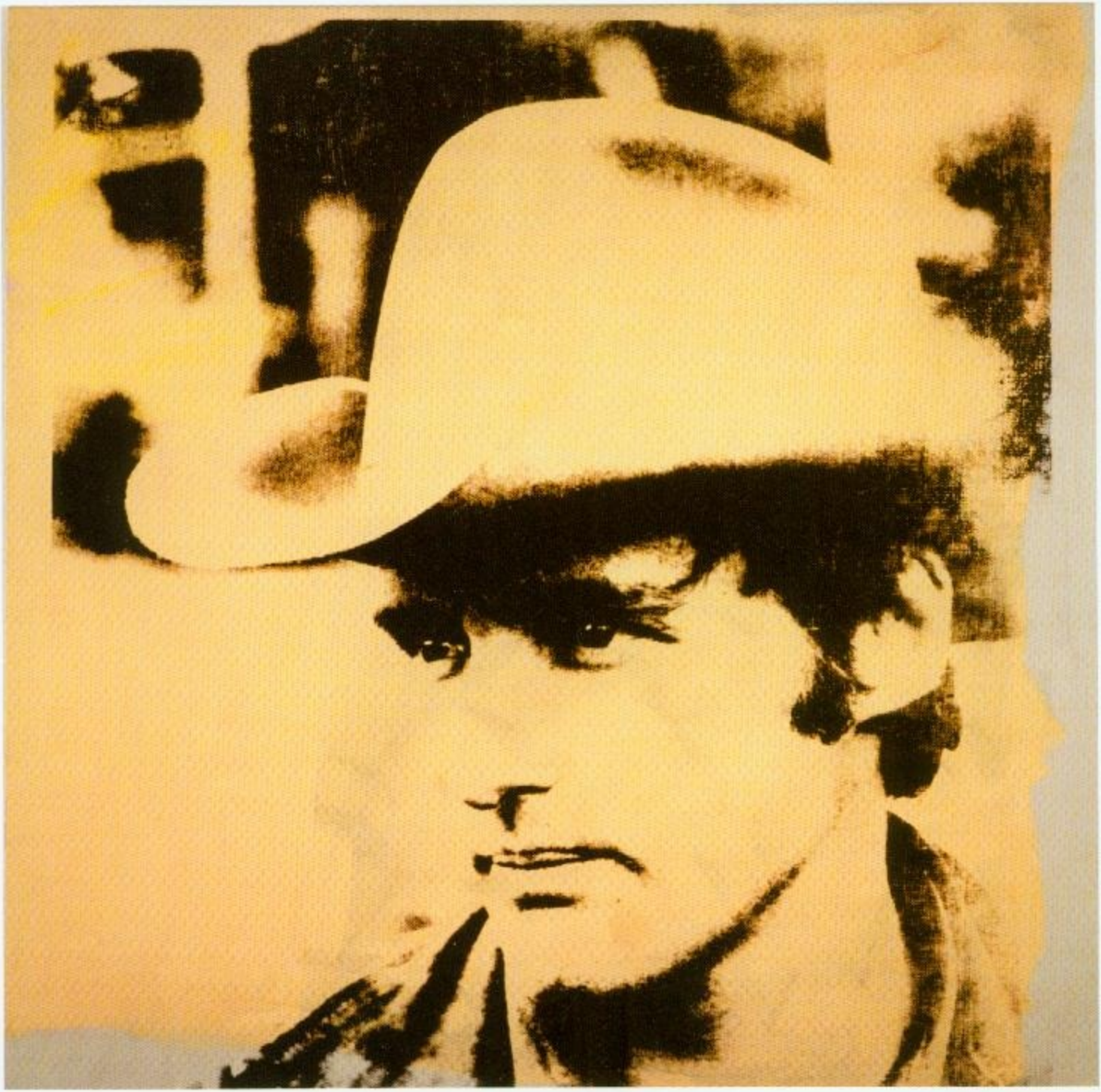




ANDY WARHOL SELF PORTRAITS 1963-1986



VAN DE WEGHE 521 WEST 23RD STREET NEW YORK NY 10011











ANDY WARHOL



Andy Warhol
Satyric Festival Song (Martha Graham), 1986
Unique screenprint on Lenox Museum Board
36x36 inches
© 2004 The Andy Warhol Foundation for the Visual Arts, Inc.



Andy Warhol
Lamentation (Martha Graham), 1986
Unique screenprint on Lenox Museum Board
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Andy Warhol
Satyric Festival Song (Martha Graham), 1986
Unique screenprint on Lenox Museum Board
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late 60's
Early 70's

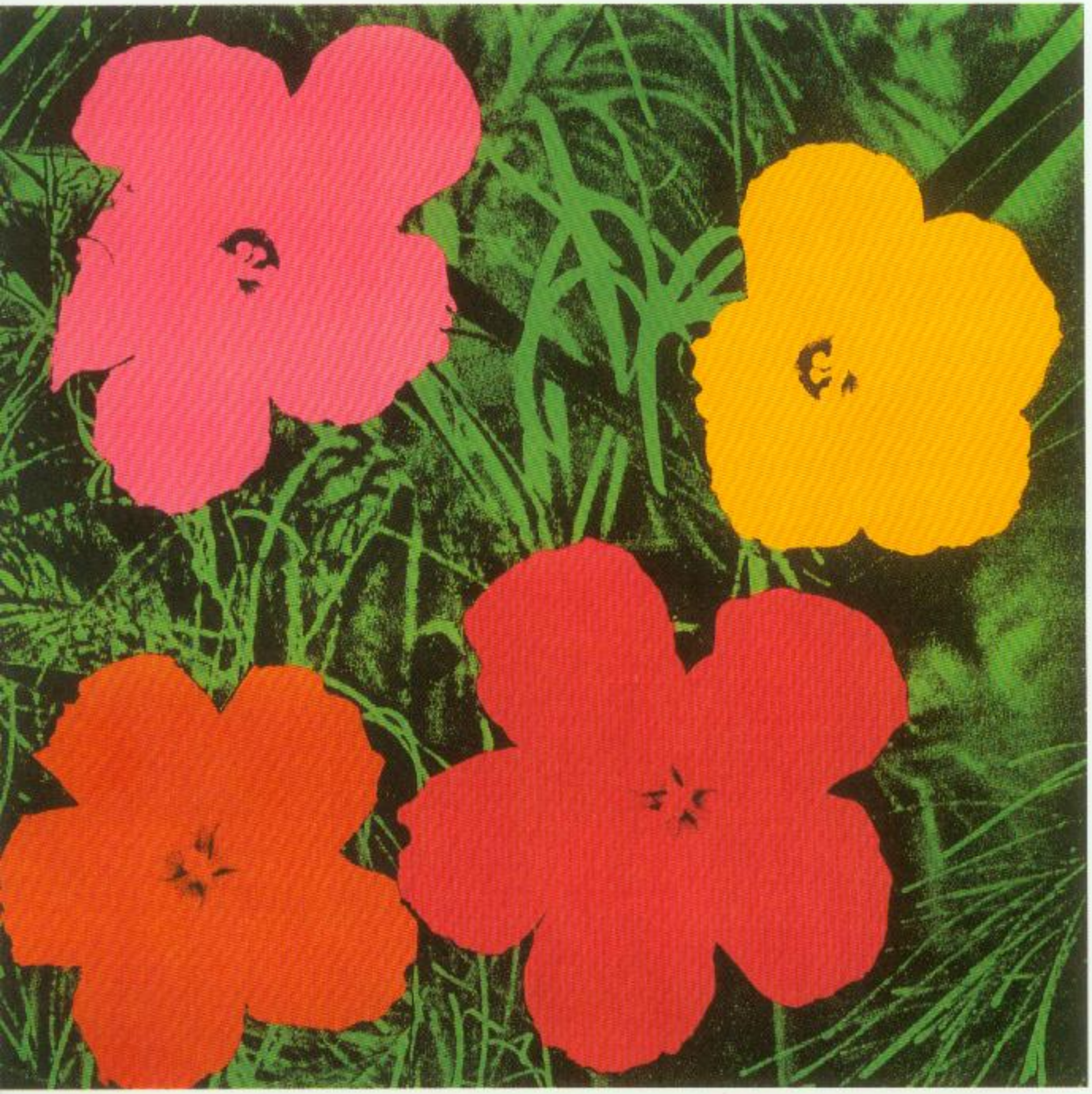

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FROM WARHOL TO POP AND BACK AGAIN



The Prints of Andy Warhol

February 4 - April 22



Flowers, 1964, Andy Warhol, © AWF 2000. All rights reserved.
Image courtesy of the Andy Warhol Museum, Pittsburgh, PA.

Deborah Kass: The Warhol Project
January 28 - April 8



Before and Happily Ever After, 1991, Deborah Kass.
Courtesy of Susan Rice and Susan Schaffer, New York, NY.

Thirty years after Andy Warhol's first silk-screened images, Deborah Kass undertook a major project to revisit and critique his work. In this series of work, the Warhol Project, Kass has not only borrowed from Warhol's style and technique; she has also examined the content of his art. For example, Kass substituted her own self-portrait for Warhol's; the literary matriarch Gertrude Stein served as an ideal replacement for Chairman Mao; and Barbra Streisand as the "Jewish Jackie" displaced Warhol's celebrity beauties: Marilyn, Jane and Liz. As curator Michael Plante has written, "Kass began the Warhol Project believing she could manipulate Warhol's pictorial language to speak about herself and her own cultural priorities. In other words, Kass regarded Warhol's pop art as a cultural text, or better, a cultural language, that she could use to reflect herself: her politics and her identity."

From the outset of the project, Kass considered the construction of racial, ethnic and gender identities through Warhol's work which, she felt, glossed over such issues. While Warhol disclaimed his Czech heritage by changing his name from Warhola, Kass embraces her identity as a Jewish-lesbian artist and feminist. The earliest work in the exhibition, 'Before and Happily Ever After" (1991), is based on an early work of Warhol's: "Before and After" (1960). Kass recreates Warhol's double image showing a woman's profile transformed by the stereotypical Jewish girl's dream—a nose job. But Kass adds a sly pun by depicting below the magical moment in Disney's "Cinderella" when the glass shoe fits and the cartoon heroine becomes a princess (even if not a Jewish-American one).

As the series progressed, Kass's work became far more complex than the straightforward appropriation practiced by many of her artist peers. Whereas appropriation depends upon the veracity of the copy, Kass's work depends upon deviation from the original. Several of her most complex works double up on the consideration of identity. In the photographic self-portrait "Altered Image #2" (1994-95) that duplicates a well-known image by Warhol, Deborah presents herself as Andy who presents himself as a woman from the neck up and as a man from the neck down. In another conceptual tour-de-force, Kass portrays Cindy Sherman as Liza Minelli, who was one of Warhol's subjects. Kass's reinterpretation is particularly deft, as Sherman herself has built a phenomenal reputation for photographs in which she impersonates real and fictitious characters.

One of the most notable distinctions between the work of Deborah Kass and that of Andy Warhol is in the emotional tone of each. Kass's subjects are not the cool, commercial, universally recognized icons that Warhol favored. Rather, her work is a heartfelt celebration of women, particularly women who have been important to her both personally and professionally, women who are far more than pop icons: other artists, critics, writers, her grandmother. In the Warhol Project, Deborah Kass pays clear homage to Andy Warhol but while doing so, has produced a highly affective, personal and unique body of work.

Nancy Doll
Director

Pop From the Permanent
January 14 - April 15



Route 66, 1962, Robert Indiana.
Weatherspoon Art Gallery Museum Purchase, 1987.

British artist Richard Hamilton defined Pop Art as "popular, transient, expendable, low-cost, mass-produced, young, witty, sexy, gimmicky, glamorous and Big Business." Pop Art was a movement that emerged in England and America in the 1950s and its imagery was based on consumerism and popular culture, which does in fact cater to being low-cost, mass-produced, sexy and Big Business. Artists used comic books, advertisements, packaging and images from television and the movies to create art: superheroes, hard candy and household appliances became the basis of paintings and sculpture. Art could be large, brightly colored, unrefined, even copied straight off a cereal box—brand name and all. And, it could be fun. Part of the immediate and widespread appeal of Pop Art when it first appeared is that it got instantly to the point: everyone could relate to these images from everyday life, however unlikely they may have appeared in a museum or gallery in the 1960s. Unlike Abstract Expressionism, an heroic style that involved the deep, hidden feelings of the individual artist, Pop Art celebrated the ordinary public perceptions of common citizens. On the surface, Pop Art was uncomplicated.

Though there is a tongue-in-cheek sense of humor in many examples of Pop Art (Roy Lichtenstein's "Shipboard Girl" in this exhibition), it was more engaging than cynical in the way it embraced contemporary life after World War II. The television was everywhere, rock-and-roll dominated radio airwaves and American products were being sold cheaply with repetitious, but bright and infectious, forms of advertising. Pop Art mirrored popular culture back to consumers in whimsical, sometimes satirical ways. The most famous Pop artist, Andy Warhol, went so far as to name his New York studio "The Factory," and there he and his assistants produced as many as eighty silkscreen paintings per day of everything from Campbell's Soup cans (Erika Rothenberg's painting, "Inspirational Vegetables" in this show is in the Warhol tradition) to Coke bottles to Marilyn Monroe's lips, all repeated over and over like merchandise stacked on a supermarket shelf. Art could mimic life, and life could mimic art, and ultimately these distinctions would not matter since we would all act and think the same in the future. Part of the serious nature of Pop Art lies in the idea that mass culture eliminates individuality and numbs perceptions via repetition. Pop Art can be enjoyed for its brashness, cleverness and often superb technical craftsmanship, but it can also still ignite debate, as it did in the 1960s, on topics such as the power of the media, the identity (or its loss) of the individual in a corporate society and the usefulness (or not) of art as an educational or civilizing device. Pop Art may often appear to be simple and slick, but it posed questions about contemporary art and social values that remain relevant and, for the most part, unanswered.

Will South
Curator of Collections

(From A to B and Back Again)



Jane Fonda (detail), 1982, Andy Warhol © AWF 2000. All Rights Reserved. Image courtesy of The Andy Warhol Museum, Pittsburgh, PA.

Arguably the most famous American artist of the 20th century, Andy Warhol (1928-1987) mined our vast visual culture for images and, in the process, created lasting Pop Art icons, whether superstars or soup cans. Through his work, he mirrored back to us some of the banality and artificiality of our culture, as well as our preoccupations with celebrity and consumerism. This retrospective exhibition of Warhol's graphic works, organized by the Andy Warhol Museum in Pittsburgh, presents seventy individual prints or print series made between 1964 and 1987. Warhol was a prolific printmaker, with over 1,000 graphic works to his credit. He repeated images over and over—within individual works and in series. He also used many of the same images in his prints and original paintings, though the prints typically show a single image. Included in this exhibition are many of those images that Warhol burned forever into the American consciousness—Campbell's Soup cans, Marilyn Monroe, Jackie Kennedy, his own blank face.

Warhol began to make silkscreen prints in the early 1960s. It was a technique with which he was familiar from his work as a graphic commercial artist. For someone who said, "I think everybody should be a machine," photo-silkscreening was an ideal method. Photo-silkscreening, or screenprinting, is a stencil process in which a photographed image is transferred to a porous screen that can be quickly duplicated on another surface, such as fabric or paper, or by laying the screen on the support and forcing paint or ink through it with a rubber squeegee.

Warhol was an innovator all of his life and his innovation is nowhere better represented than in his prints. For Warhol, a print was not necessarily a sheet of paper but could just as easily be a scarf or shopping bag. The two "Cow" prints in this exhibition are samples of wallpaper he created for exhibition, either to be hung alone or as a backdrop for his paintings. His many technical innovations to the printmaking process itself include the incorporation of blocks of colored paper to create a collage-like effect, as exemplified here in the "Mick Jagger" portfolio, and the addition of diamond dust (actually ground glass) to the print surface, seen here in "Shoes" and "Shadows."

Warhol sometimes screened photographs he took himself instead of relying on stock images; here, images of Muhammad Ali, Mick Jagger, Jane Fonda and the artist Joseph Beuys are Warhol's own. Throughout the exhibition are examples of Warhol's provocative, often garish color combinations that pushed the boundaries of good taste. Although he stated, "I don't want my art to have style," Warhol created an utterly unique look that became one of the most recognizable styles of the 20th century. And though styles come and go, Warhol's art still feels as fresh and vital as ever.

Ron Platt
Curator of Exhibitions



ANDY WARHOL WORKING PROCESS

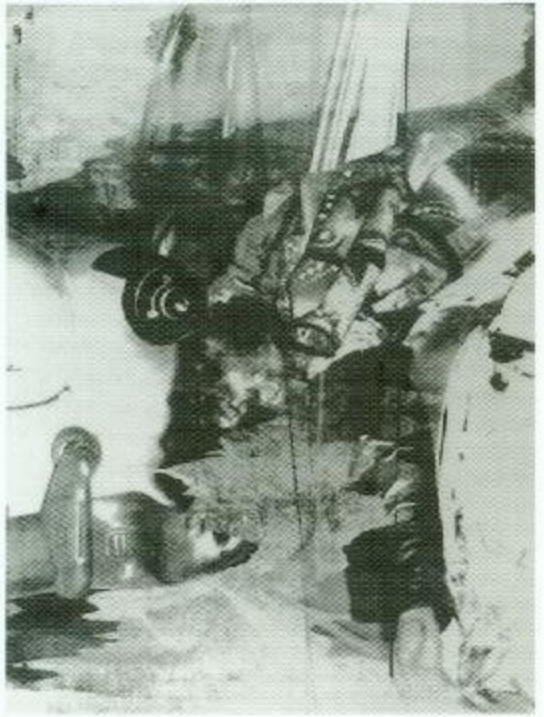


The unpublished prints in this exhibition present a fascinating view of Andy Warhol's creative work process. They were produced in limited numbers for personal use—holiday gifts, expansion of painting ideas and commissioned projects. I remember Andy looking at Polaroids or photographs carefully, holding them close to his face, peering over the top of his glasses. He had a definite working process beginning with the arduous task of finding or creating the right photographic image and then working through his ideas with color changes and cropping, exhausting the possibilities. Each print was unique.

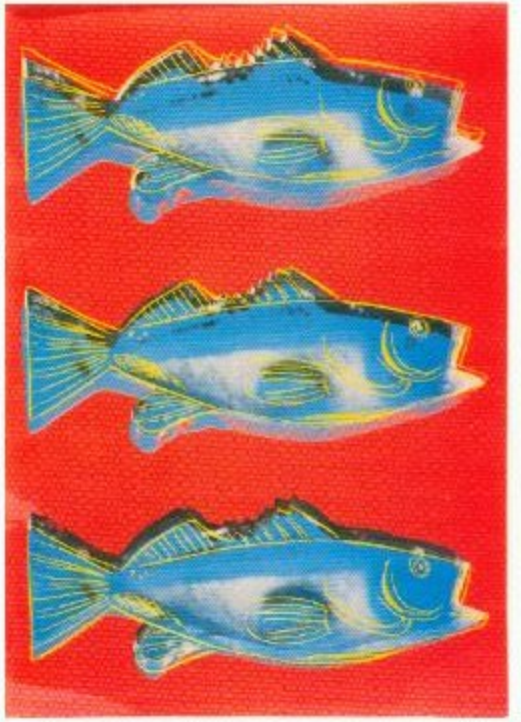
In the 1960s, Andy considered his silkscreens on paper, usually based on paintings, to be drawings (*Ambulance Disaster* and *Race Riot*). As he carefully modulated the contrast and cropped the image, he experimented and enhanced the power of the horrific. He would often expand on such images from paintings or films (*Blue Movie*, *Sleep*) by screening on paper, mylar, or colored graphic art paper (*Self-Portrait*).

In the 1970s, there were few unpublished prints because Andy concentrated on published editions such as *Mao* and *Mick Jagger* at that time. However, he did produce the *Skull* and *Gem* prints in this exhibition which differed from the published editions of 1976 and 1978 in that they more directly related to paintings of the same years. During the 1980s, Andy not only created many print editions for independent publishers, but continued to experiment on personal projects such as holiday gifts for friends and clients. These included *Chocolate Easter Bunny*, *Christmas Poinsettias*, and hearts for Valentine's

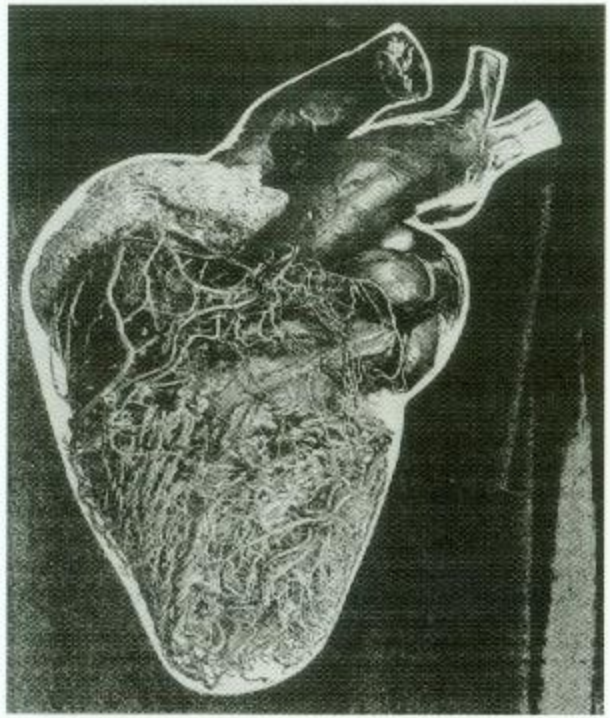
AMBULANCE DISASTER, 1963
UNIQUE SCREENPRINT ON STRATHMORE PAPER
40 x 30 ½ INCHES



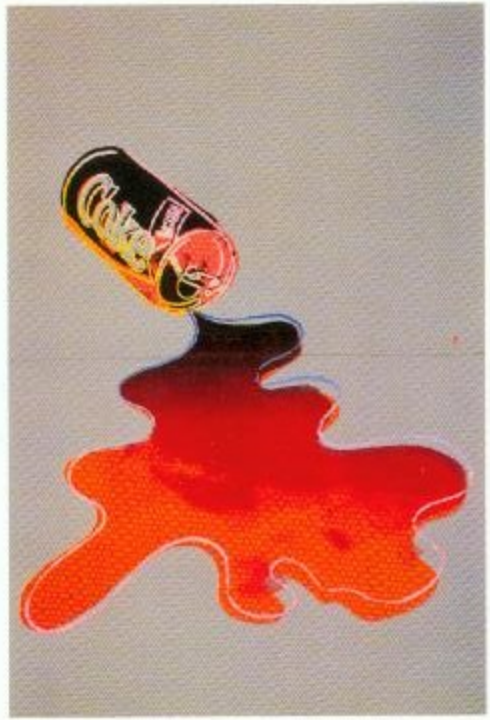
FISH, 1983
UNIQUE SCREENPRINT ON SAUNDERS 200 H.P. PAPER
43½ x 30⅜ INCHES



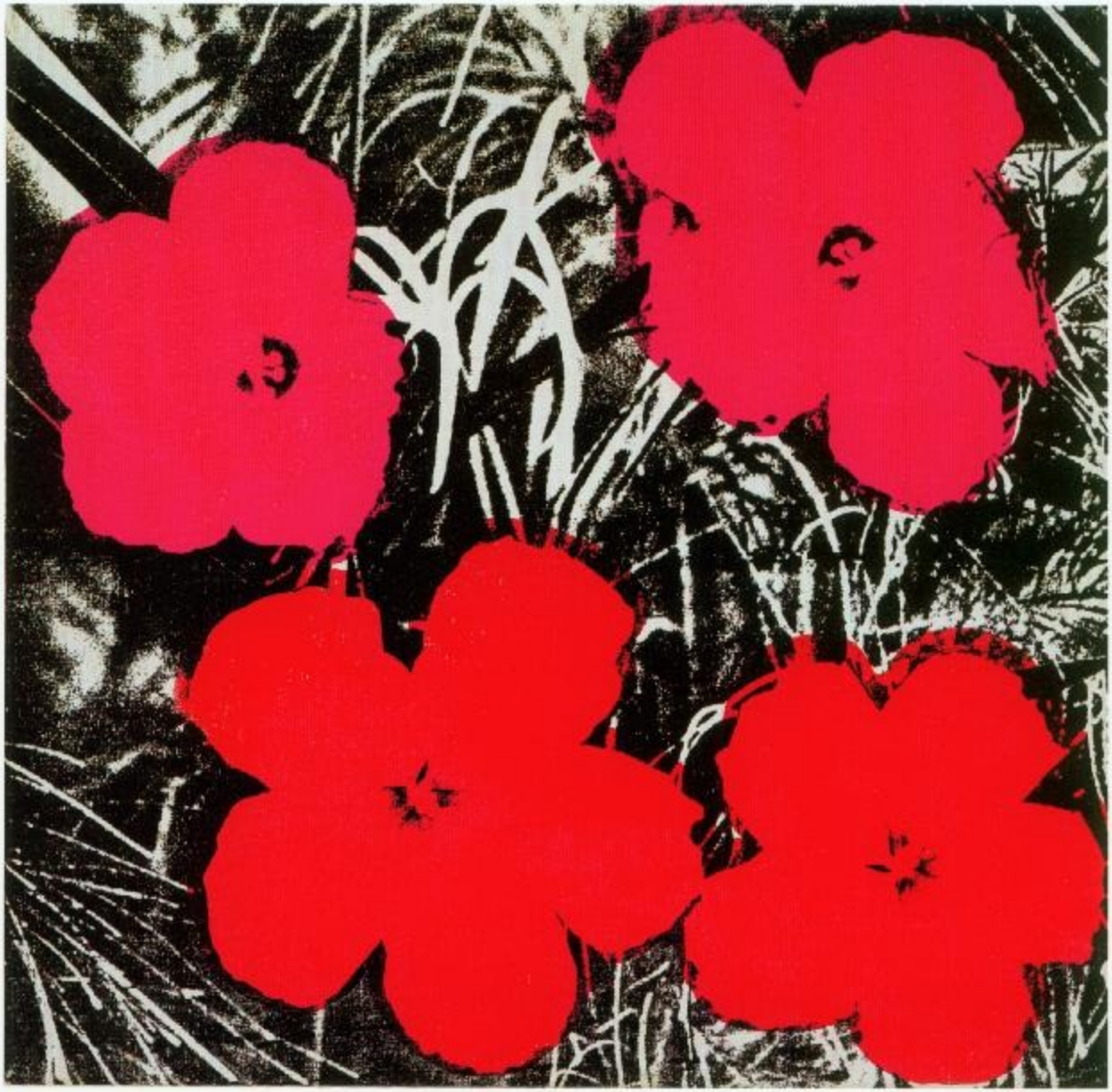
HUMAN HEART, C. 1983
UNIQUE SCREENPRINT ON HMP PAPER
31 x 23½ INCHES



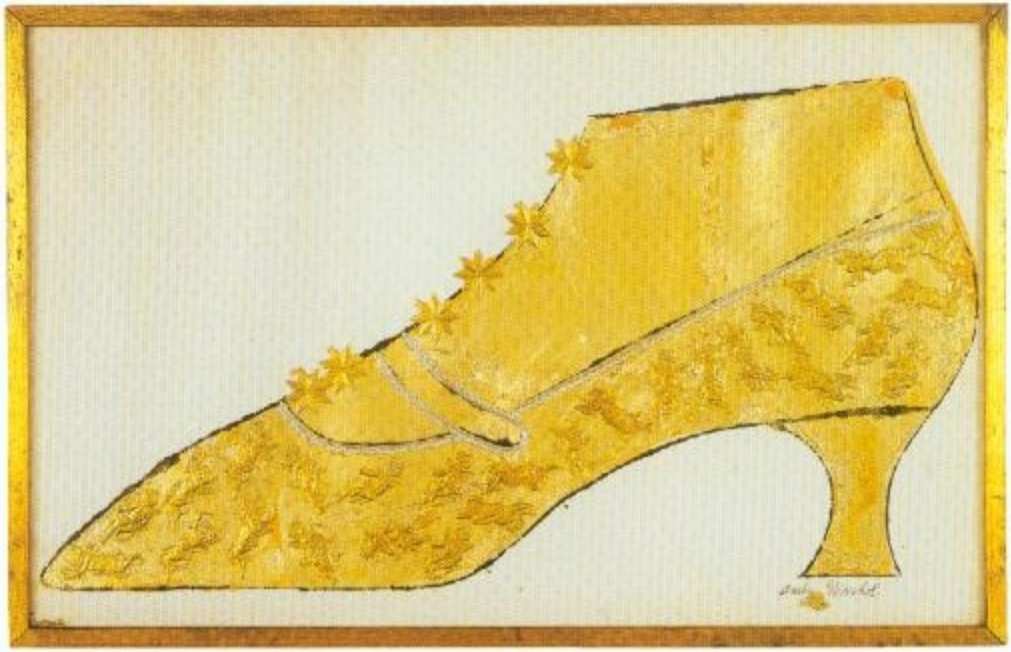
COCA-COLA, C. 1985
UNIQUE SCREENPRINT ON COLORED GRAPHIC ART PAPER
35½ x 23½ INCHES



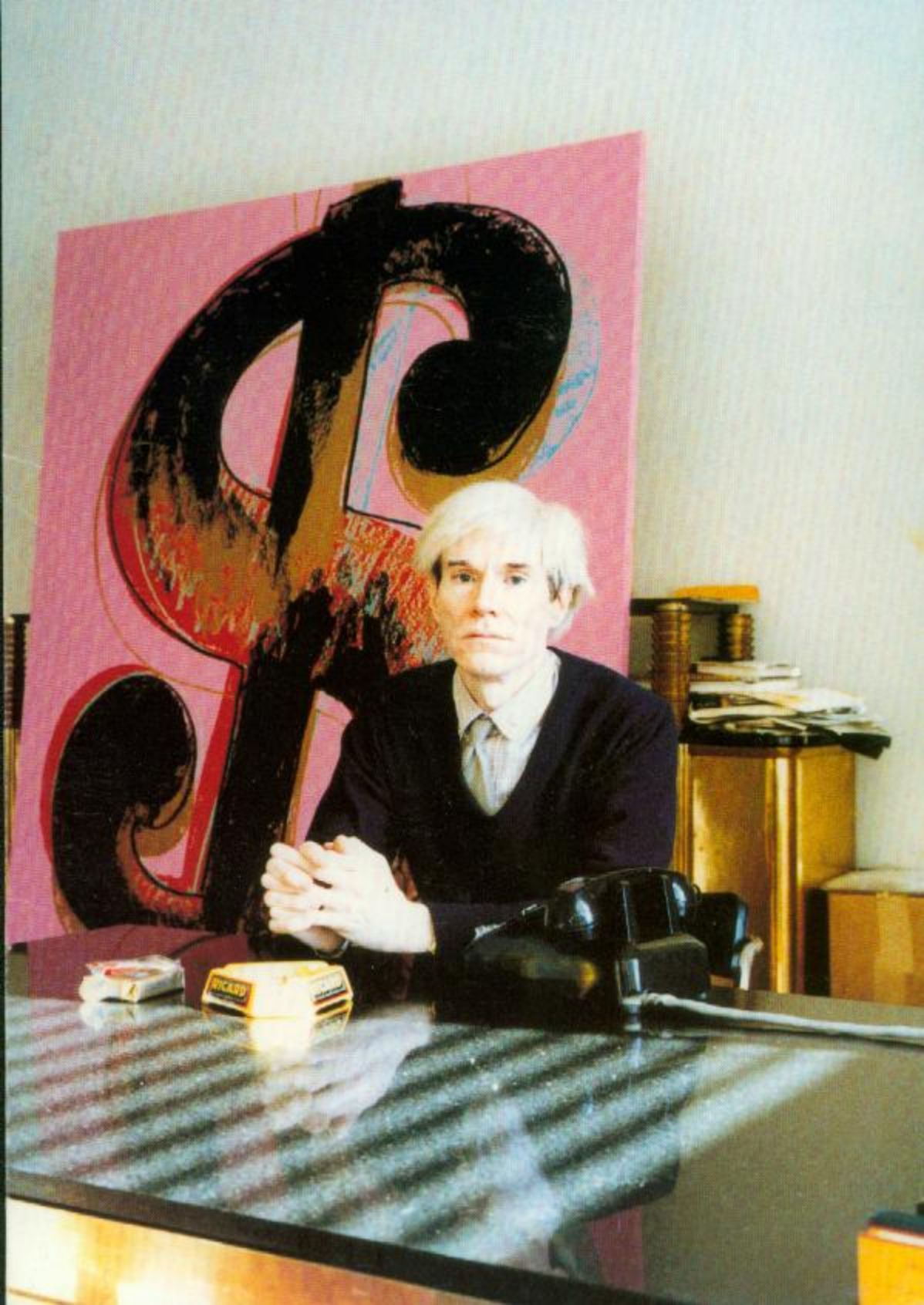


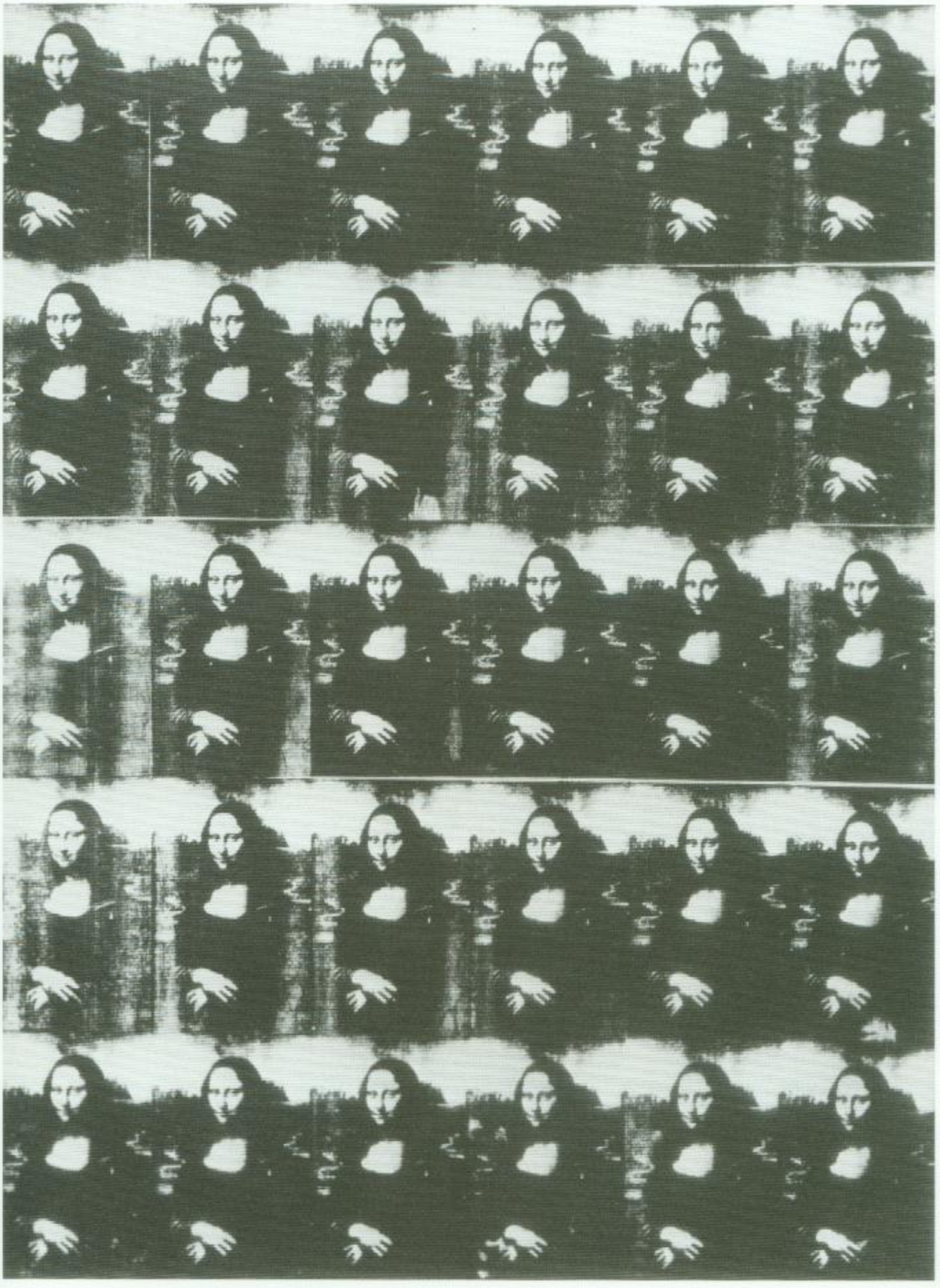




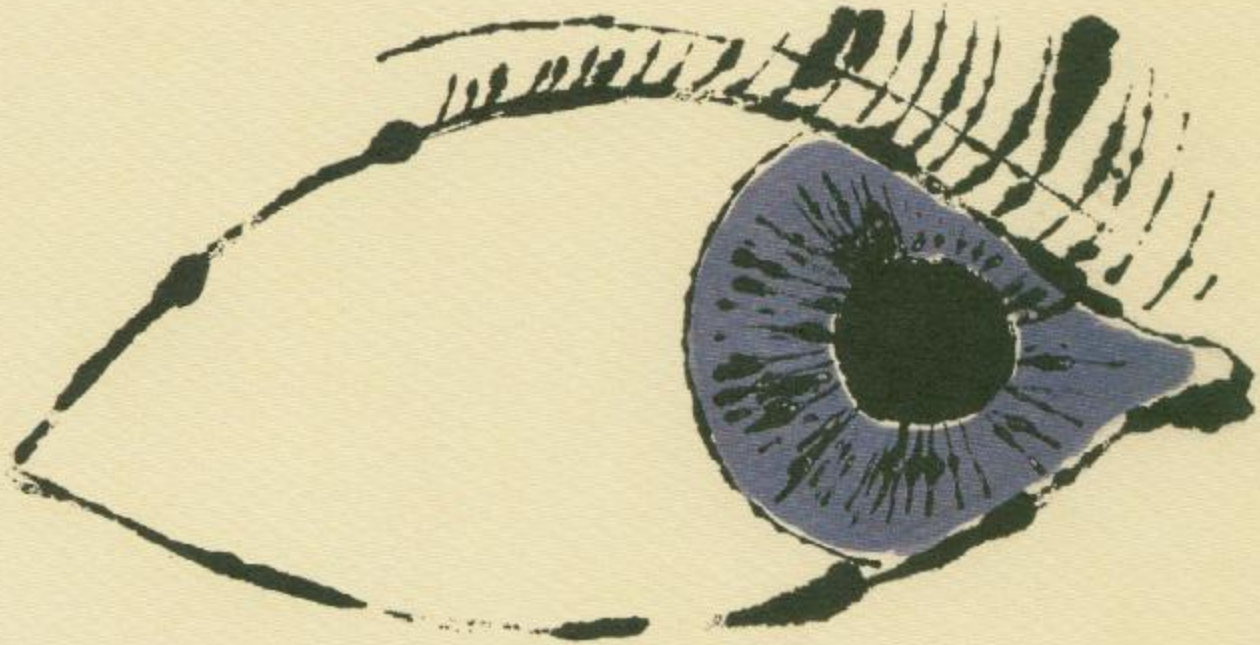














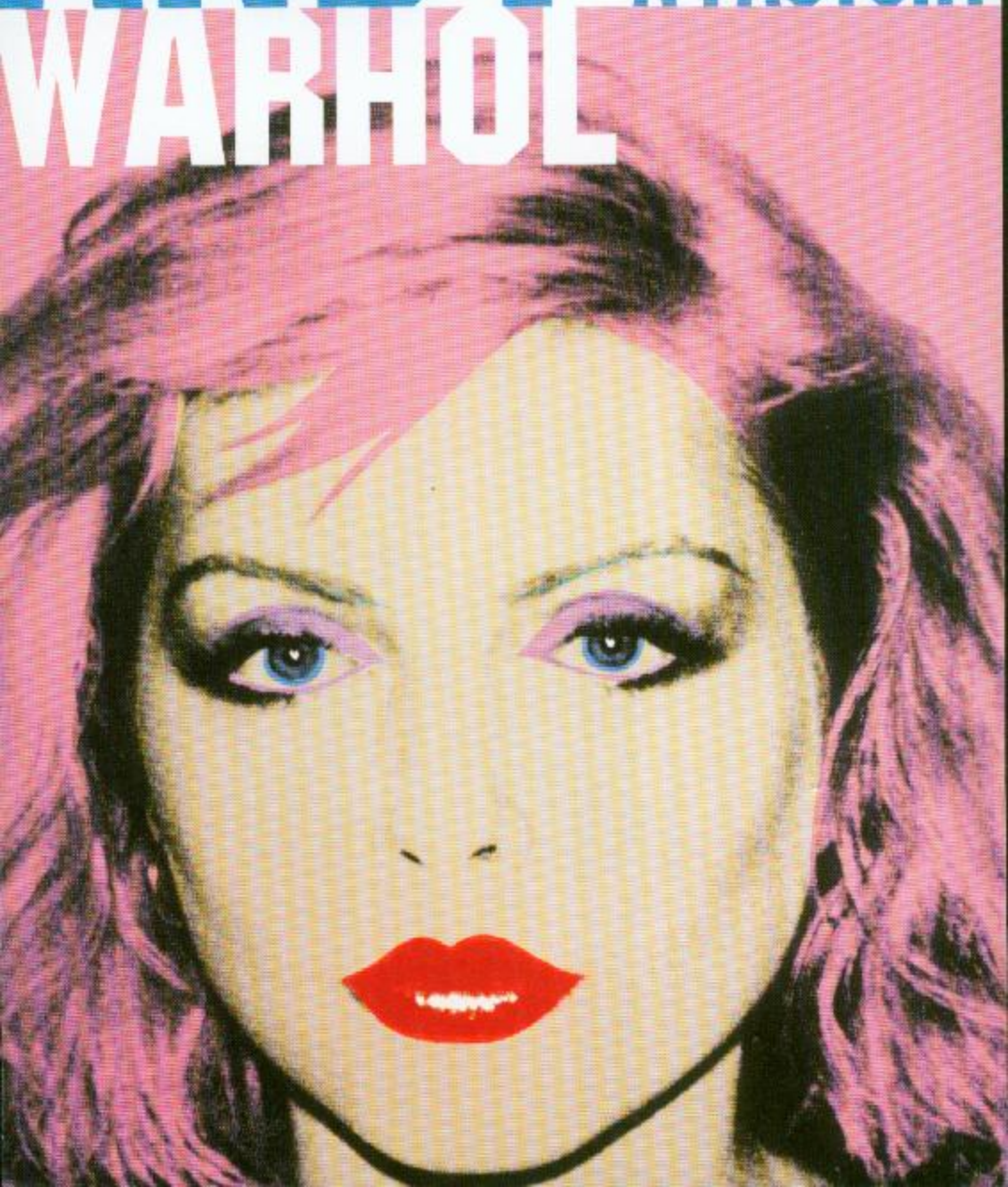






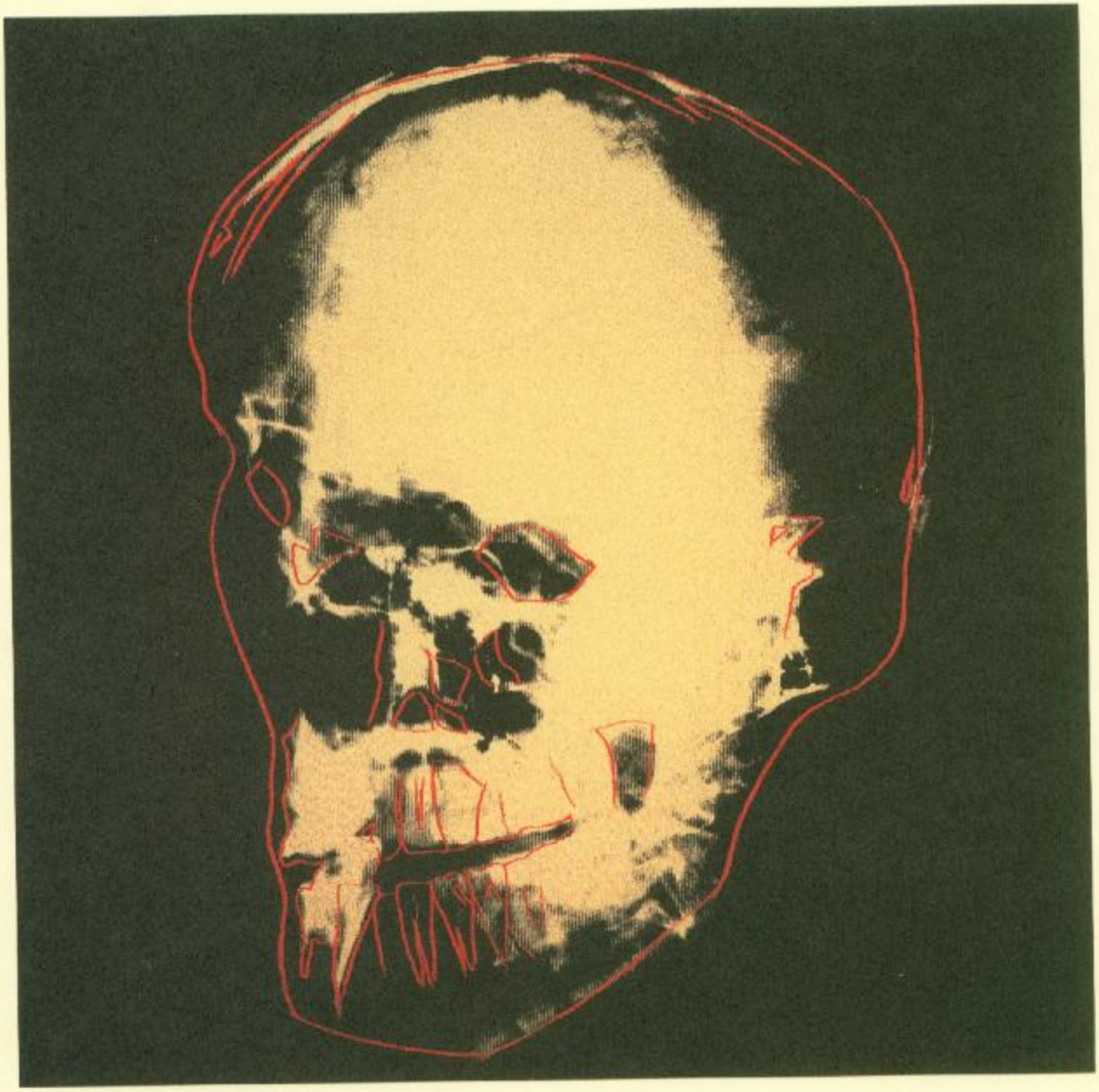
ANDY WARHOL

A FACTORY

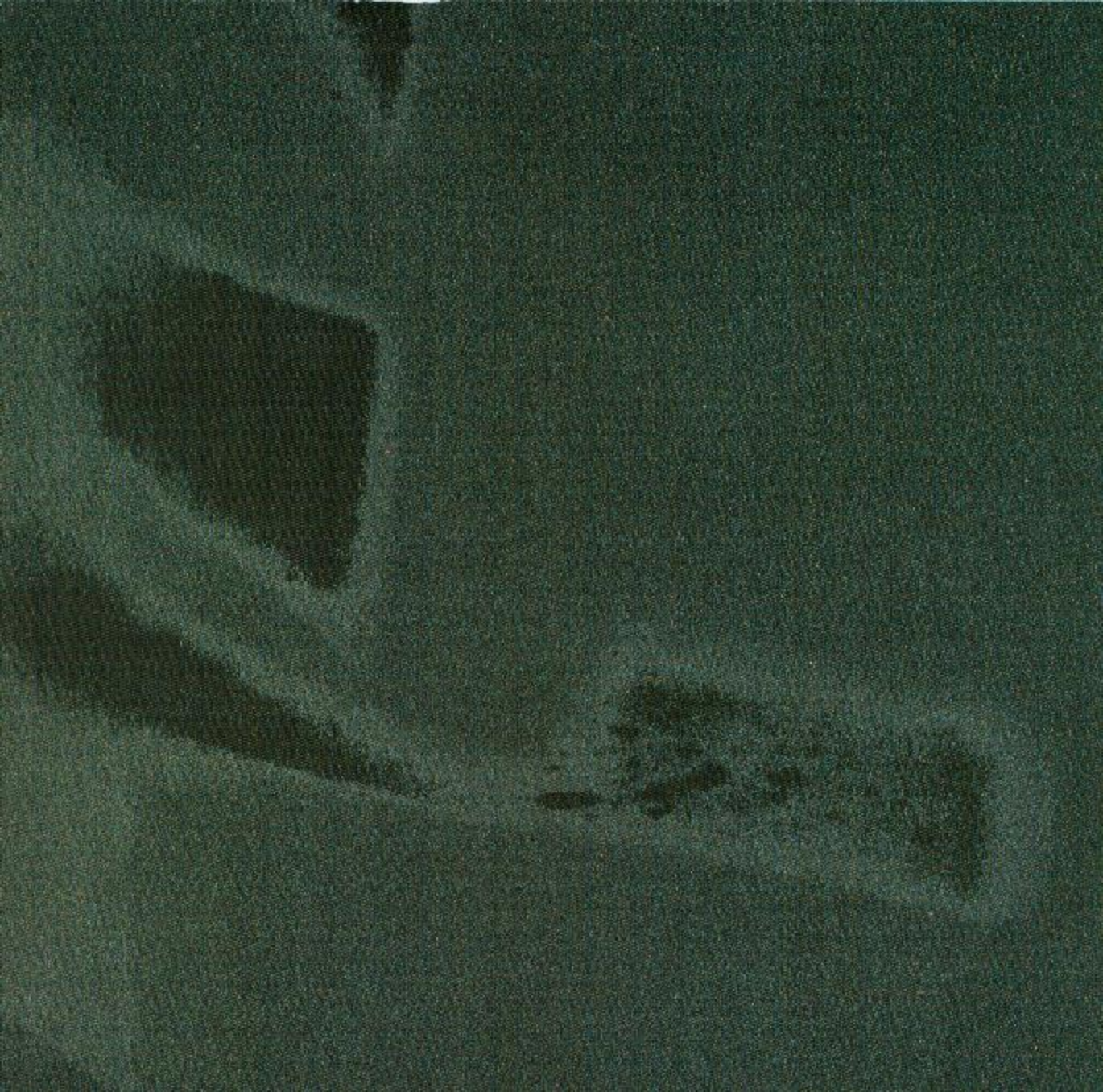


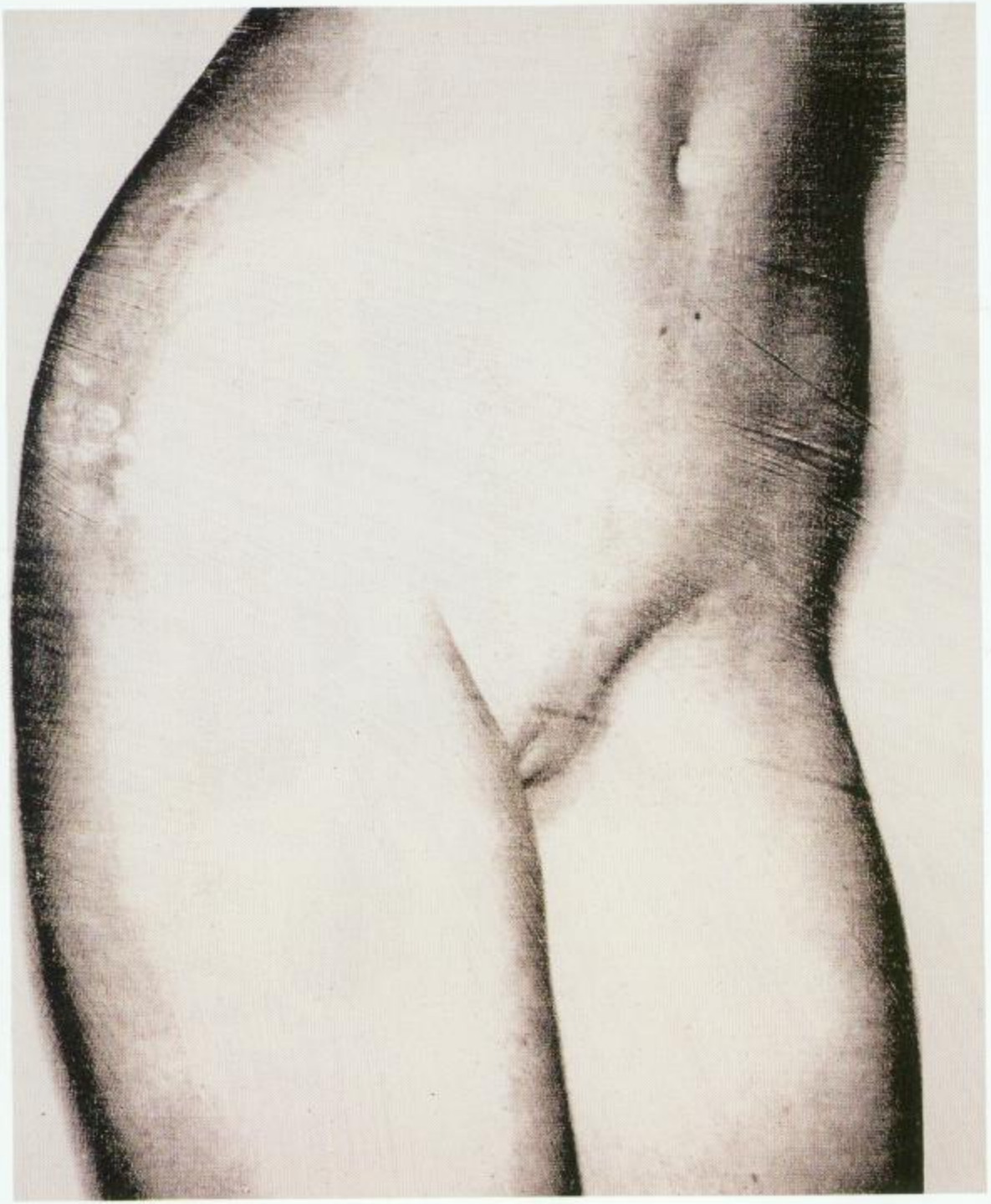
WARHOL, ANDY

← Foto: David McCabe: *Andy Warhol and Edie Sedgwick in front of Empire State Building*, ca. 1964/65, Printed 1988
→ Foto: Andy Warhol: *Debbie Harry*, 1980, Privatsammlung. © The Andy Warhol Foundation for the Visual Arts, Inc./VBK, Wien, 1999




FABIS

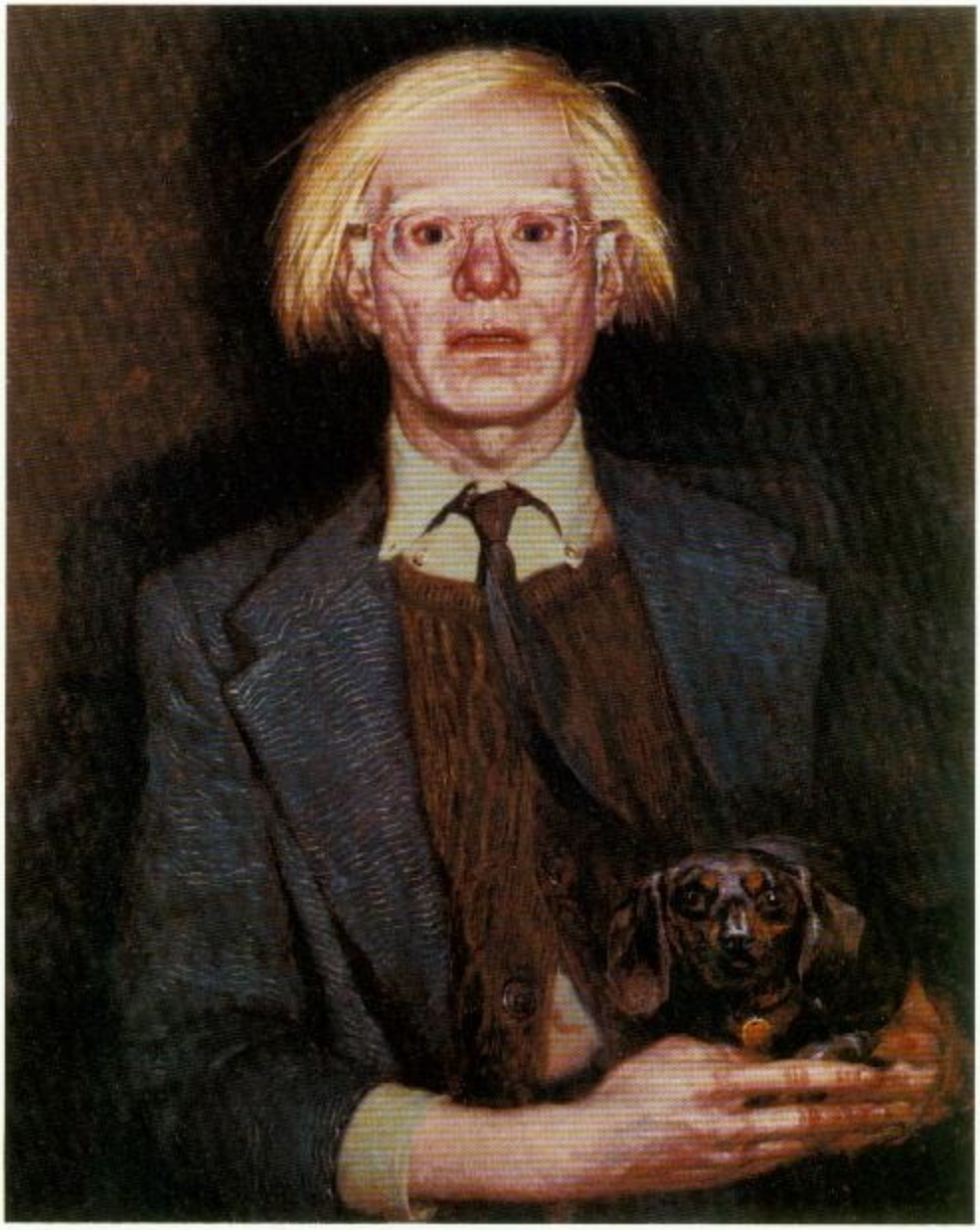





WARHOL
DINE-MAN
LIBRAR
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LOS ANGELES



Andy Warhol
"Portrait of Jamie," acrylic and silkscreen on canvas, 40 x 40 inches.



James Wyeth
"Portrait of Andy," oil on panel, 30 x 24 inches.

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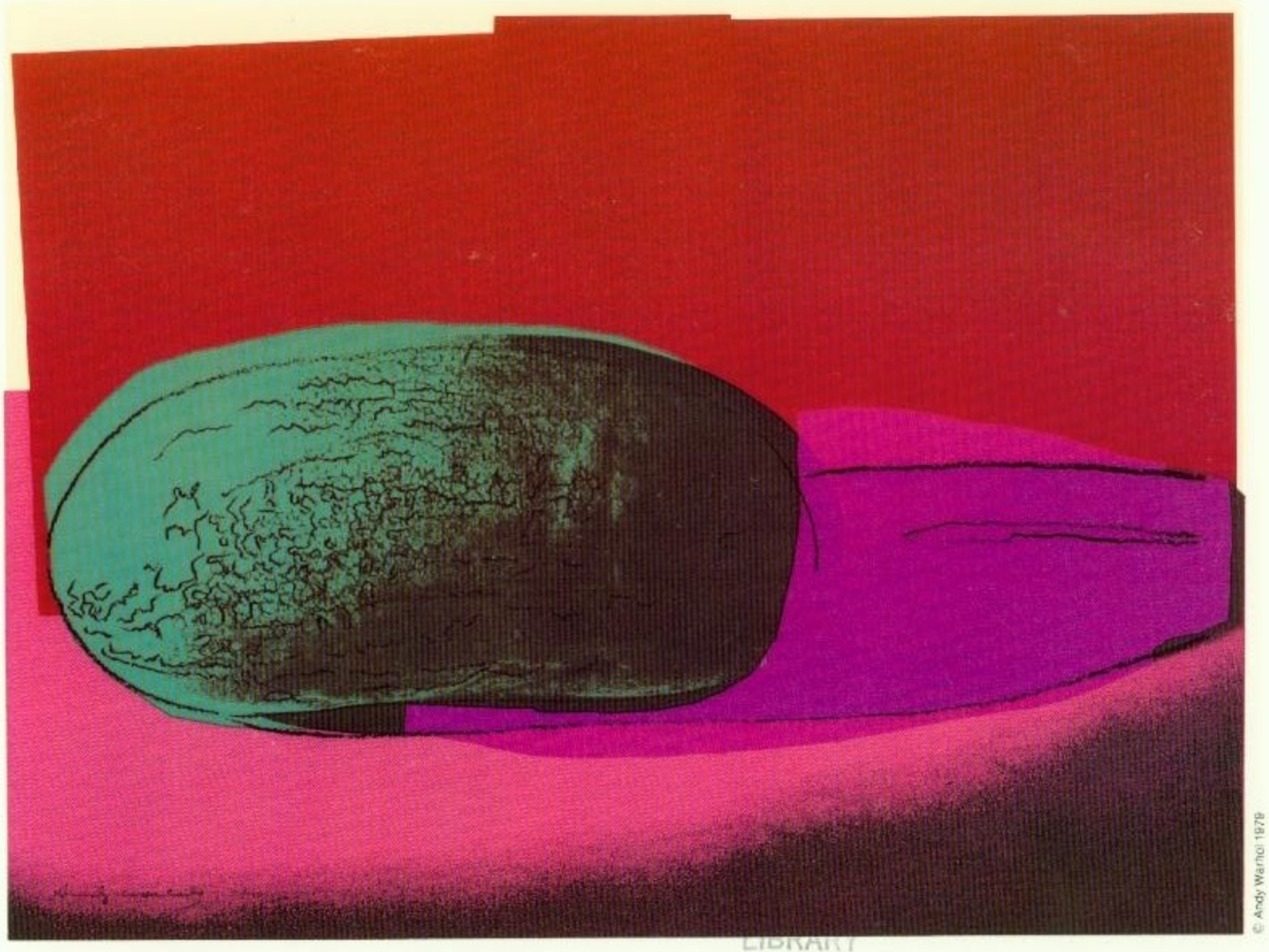
ATTRACTIVE GIRL
23 NYC. Cultured
Box 5

ROMANTICO
I WANT TO MARRY A MAN WHO COULD HELP

Seeks BUXOM GIRL

HAS NEW CAR

ONE-MAN



© Andy Warhol 1979

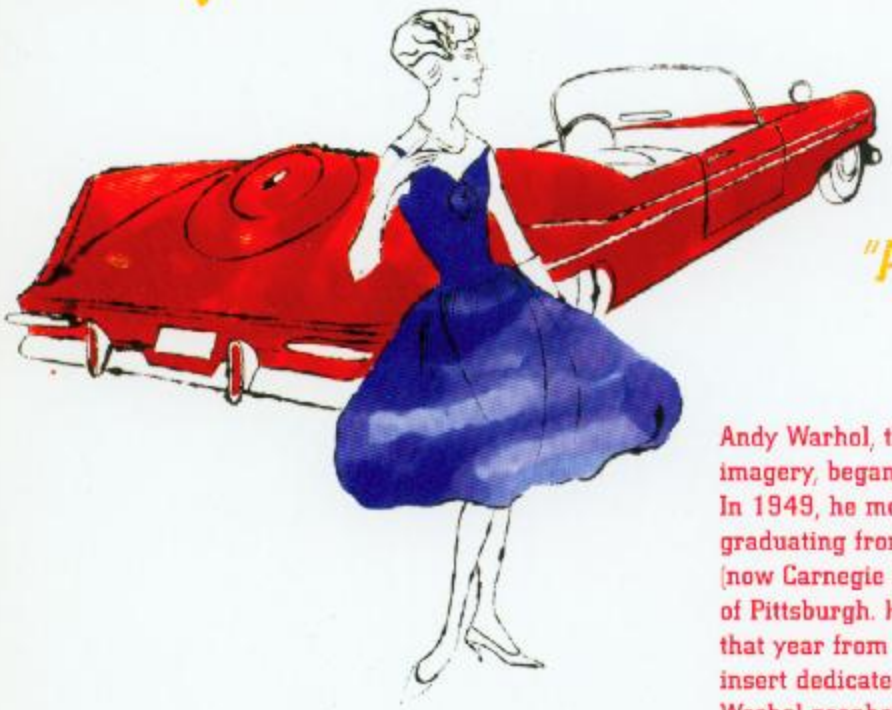
LIBRARY
JUN 1 1979
LOS ANGELES COUNTY

Andy Warhol Presents



Andy

Andy Warhol Presents



"Art is what you can get away with"

Andy Warhol

Andy Warhol, the postmodern icon famed for his pop imagery, began his career as a commercial artist. In 1949, he moved to New York immediately after graduating from the Carnegie Institute of Technology (now Carnegie Mellon University) in his hometown of Pittsburgh. He received his first commission later that year from *Glamour* magazine for an eight-page insert dedicated to the question, "What is Success?" Warhol prophetically answered, "Success is job in New York." His unique line, sense of color, and aptitude for figural depictions and accessories made him a popular and successful commercial artist with commissions from *Glamour, Harper's Bazaar, Mademoiselle, Vogue,* and *McCall's*, as well as I. Miller Shoe Company. Warhol's penchant for shoes made him one of the most well-known illustrators of women's footwear in New York. His illustrative style also caught the attention of Gene Moore, the noted window dresser for Bonwit Teller and, later, Tiffany's. Moore hired Warhol and other contemporary artists such as Jasper Johns, Robert Rauschenberg, and James Rosenquist to create artful window displays. The recreation of Warhol's 1955 window display for Bonwit Teller, *Miss Dior*, consists of wooden planks that recall the optimism of a white picket fence decorated with fanciful imagery that chicly highlights the Dior perfume bottles, which the display subtly intends to sell.

Above: ***Female Fashion Figure***, (detail), 1950s
Founding Collection, The Andy Warhol Museum, Pittsburgh.

Middle Top: ***Perfume Bottles and Lipstick***, (detail), ca. 1962
Founding Collection, The Andy Warhol Museum, Pittsburgh.

Middle Bottom: ***Female Fashion Figure***, (detail), 1950s
Founding Collection, The Andy Warhol Museum, Pittsburgh.

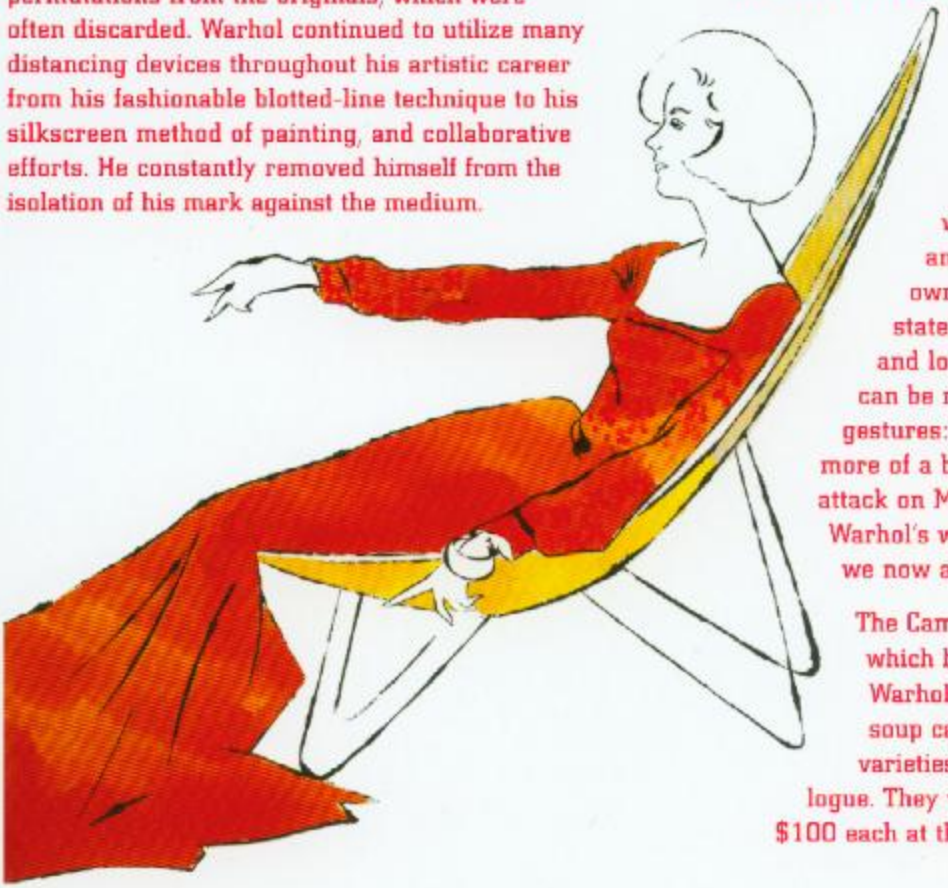
Far Right: ***Feet and Campbell's Soup Can***, (detail), ca. 1961
Founding Collection, The Andy Warhol Museum, Pittsburgh.

Warhol's striking drawing style is derived from a blotted-line technique that he developed as an art student. He generally began this stamping process by drawing with pencil on nonabsorbent paper, then retraced the image with a fountain pen or ink and pressed it against a more absorbent piece of Strathmore paper. This technique created images with a broken-line effect that have subtle permutations from the originals, which were often discarded. Warhol continued to utilize many distancing devices throughout his artistic career from his fashionable blotted-line technique to his silkscreen method of painting, and collaborative efforts. He constantly removed himself from the isolation of his mark against the medium.



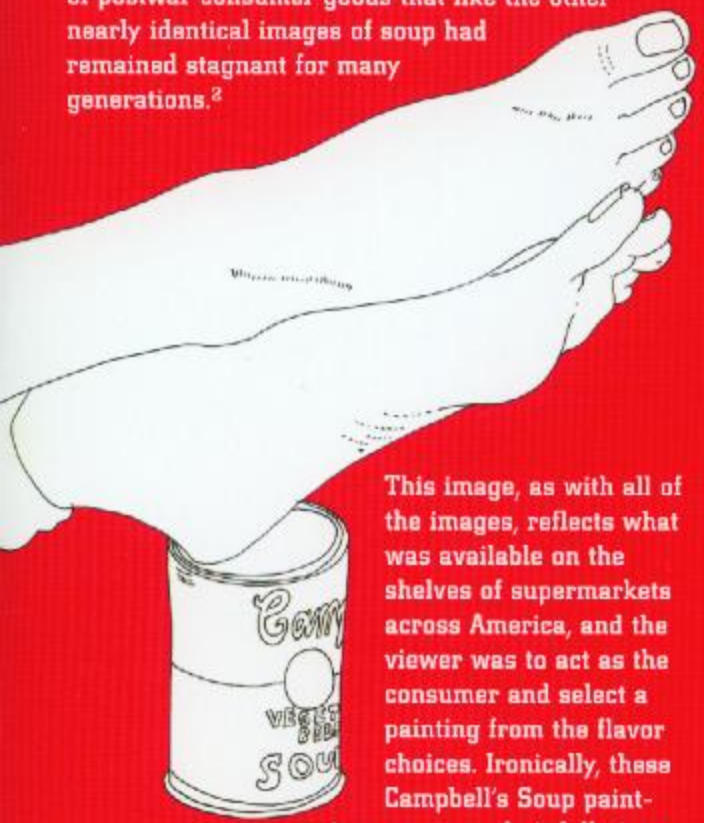
These processes created a protective buffer in which the original was obscured and made ambiguous. Thus, the artist functions as a producer and the final product is valued over the index of authenticity and authorship. Warhol collapses the signs of identity, art, and commerce, to brand himself as an artist and his work as commodity objects. He later inverts the ethos of his early whimsical and optimistic images of 1950's glamour, fantasy, and consumption that sold products through evocation, to use his own image and the connotations of luxury lifestyles to sell his work.

Warhol's films, *Interview* magazine, and cable television show *Nothing Special* did not create significant financial success. Instead, the lucrative portraits of the A-list clientele that Warhol courted funded these experimental ventures. The demand for these portraits partially stemmed from Warhol's popular iconic paintings of Marilyn Monroe and Elvis Presley. These flat, serial images of celebrities, deaths, and disasters, exhibit the pathology of postmodernity, where the work is not contained and intention is obscured. Warhol's own depthlessness, contradictory statements, and inversion of high and low properties simultaneously can be read as nihilistic and pluralistic gestures: nihilistic in an apathetic sense, more of a benign denial than a strident attack on Modernism, and pluralistic in that Warhol's work opens the floodgates to what we now accept as "art."



The Campbell's Soup series of 1962, which has become emblematic of the Warhol look, consists of 32 images of soup cans, reflecting all of the available varieties from the manufacturer's catalogue. They were to be sold individually for $100 each at the Ferus Gallery in Los Angeles,

then run by Irving Blum, who installed the works in a linear fashion above a single shelf in the form of molding attached to the wall.[1] These images appear identical except for the name of the variety and subtle unintentional permutations that resulted from the silkscreen printing process. The one variety that distinguishes itself is Cheddar Cheese, which has yellow banners across the label saying, "NEW" and "GREAT AS A SAUCE, TOO!" This image can be seen as an index of the commercial imperatives of accelerated innovation and obsolescence that began to placidly sweep across the implacable landscape of postwar consumer goods that like the other nearly identical images of soup had remained stagnant for many generations.[2]



This image, as with all of the images, reflects what was available on the shelves of supermarkets across America, and the viewer was to act as the consumer and select a painting from the flavor choices. Ironically, these Campbell's Soup paintings never made it fully into the market, for Blum, after organizing the exhibition, bought back the five works that sold and purchased the entire series from Warhol so that the paintings could forever remain together. In this instance, the discourse created by the connection of the images becomes more important than their intended value as singular commodity units, championing the theoretical imperative as the artwork.

Warhol's work collapses the imitation of art theory and the real object art theory into one philosophical statement in 1964, when he displayed facsimiles of Brillo cartons piled in high stacks, as in the stockroom of the supermarket, at the Stable Gallery in New York.[3] This statement raises questions about the institution of art, for the work is dependant on a theory of art to make it art. In the Brillo boxes, the distinction of art and reality is broken down to such an extent that all that remains is the concept. Warhol's Brillo boxes with their collapse of art and reality can be seen as an attempt to open the matrix of the art world to such a degree that now anything is possible. Destroying the art object as relevant and making the theory itself the work allowed a plurality of work into the system. With the advent of Pop Art, such slogans as "everything is an artwork," and "everyone is an artist" began to flood the field.[4] Pluralism, although on the opposite end of the spectrum as Nihilism, still rids us of a value system. As Warhol stated, "everything is nothing."

Michel Foucault relates, "a day will come when, by means of similitude relayed indefinitely along the length of a series, the image itself, along with the name it bears, will lose its identity. Campbell, Campbell, Campbell, Campbell."[5] In this manner we are participants in the making of meaning and the creation of "art," for the meaning in the image in and of itself no longer exists. *Andy Warhol Presents* continues the critical discourse of the work through the phenomenology of the museum space.

– Natalie Sanderson

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[1] Varnedoe, Kirk. "Campbell's Soup Can's 1962" in ed. Bastian, Heiner. *Andy Warhol Retrospective* (Tate Publishing, 2002), 40.

[2] Ibid. 43.

[3] Danto, Arthur. *After the End of Art: Contemporary Art and the Pale of History* (Princeton University Press, 1997), 124.

[4] Ibid. 125.

[5] Foucault, Michel. *This is Not a Pipe* (University of California Press,1982), 54.

University Art Museum, University of California, Santa Barbara



Warhol



Andy Warhol Presents

July 11 through October 7, 2007

Andy Warhol Presents is organized by Natalie Sanderson,
acting curator of University Art Museum, UC Santa Barbara

University Art Museum
University of California, Santa Barbara
Santa Barbara, California 93106-7130

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Above: ***Queen of Hearts***, ca. 1958
Paul Kasmin Gallery, New York

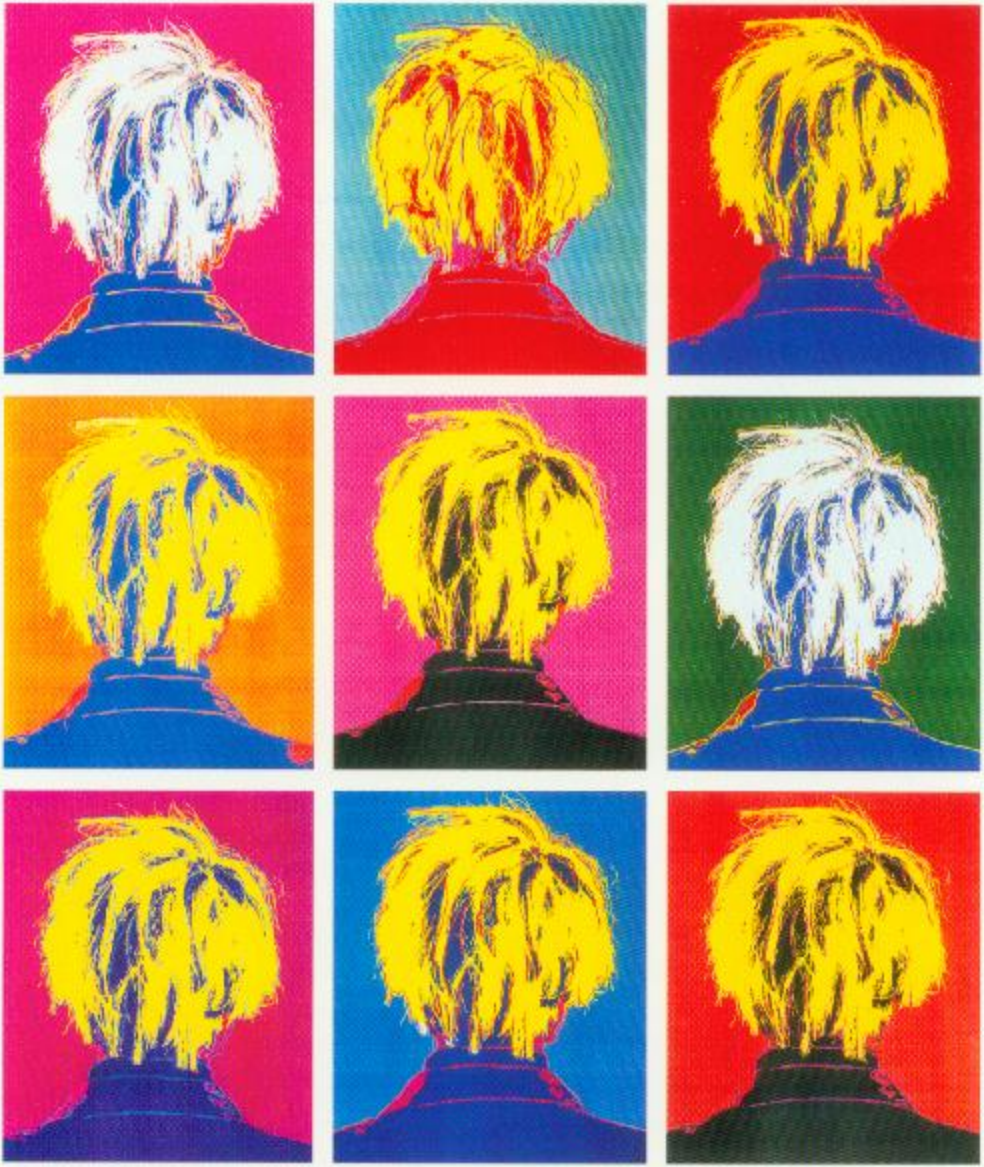
Middle Top: ***My Fair Lady***, ca. 1958
Paul Kasmin Gallery, New York

Inside Left: ***Fantasy Shoes***, ca. 1956
Founding Collection, The Andy Warhol Museum, Pittsburgh

Far Right: ***King's Crown***, ca. 1958
Paul Kasmin Gallery, New York

Middle Bottom: ***Pied Piper***, ca. 1958
Paul Kasmin Gallery, New York

Cover: ***Miss Dior***, 1950s
Founding Collection, The Andy Warhol Museum, Pittsburgh



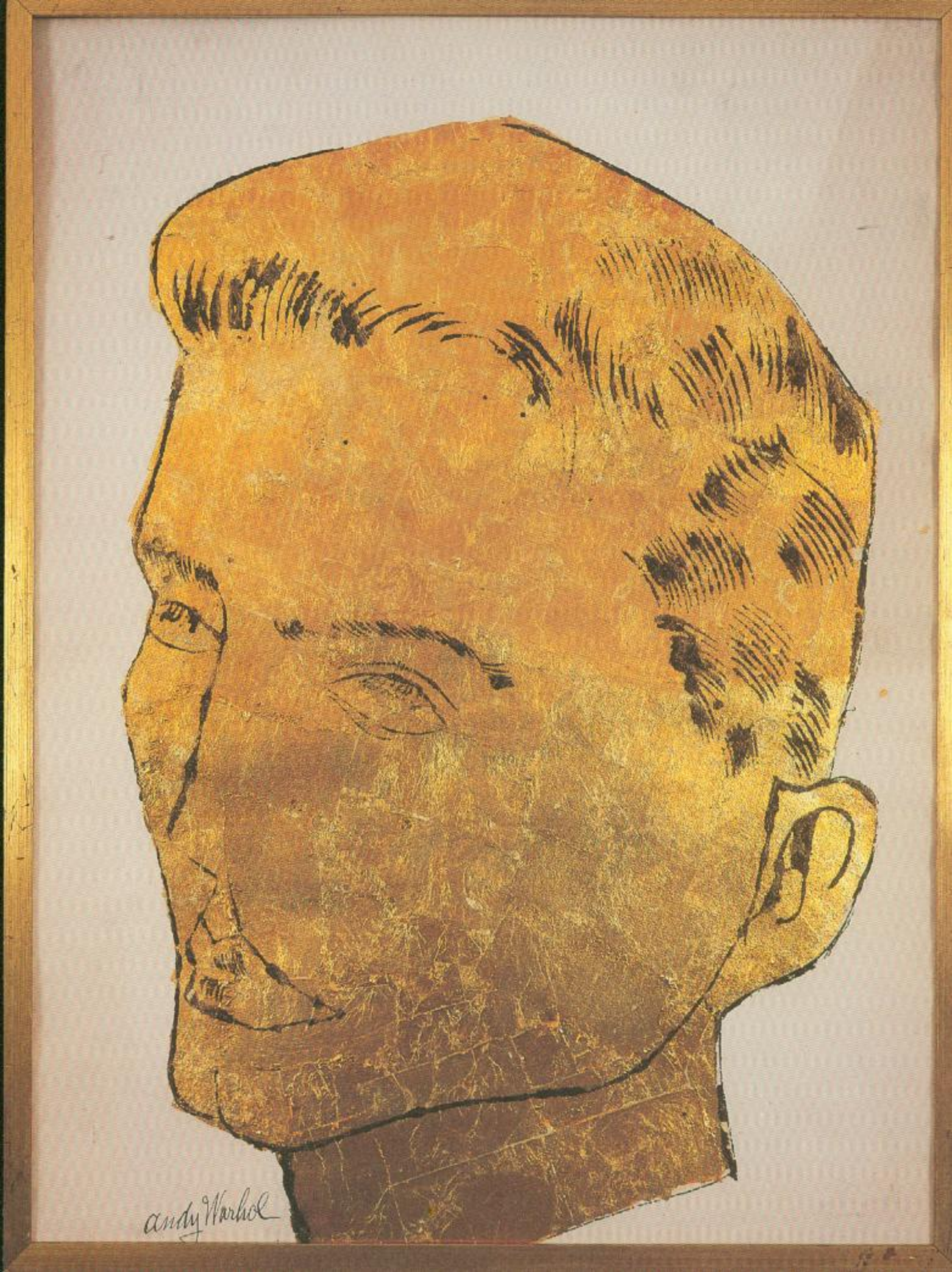
WARHOL,
ANDY

Andy Warhol: Art from Art

Ausstellungshalle Edition Schellmann

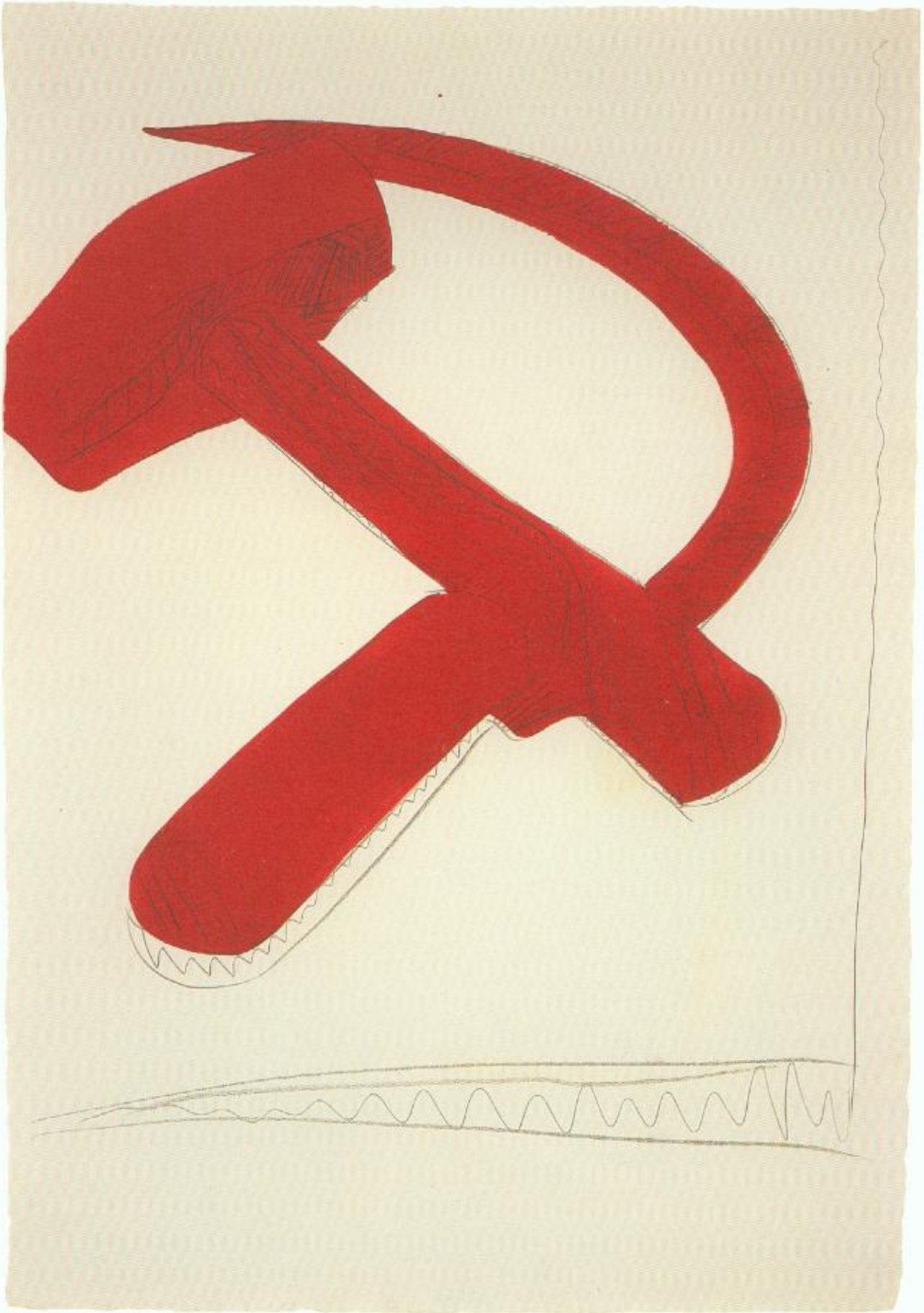


Andy Warhol, The Last Supper (Detail), 1986. Courtesy Galerie Bruno Bischofberger, Zürich.


andy Warhol



COVER: UNTITLED 1957, INK AND GOLD LEAF ON PAPER, 19 × 13 INCHES
ABOVE: UNTITLED 1956, INK ON PAPER, 16¾ × 13⅜ INCHES



HAMMER AND SICKLE 1977, GRAPHITE AND WATERCOLOR ON PAPER, 41 × 28½ INCHES



LOVE 1983, PENCIL ON PAPER, 31½ × 23½ INCHES



UNTITLED 1960, GRAPHITE AND WATERCOLOR ON PAPER, 29 × 23 INCHES



WARHOL

UNTITLED 1984, ACRYLIC ON PAPER, 23½ × 31½ INCHES

WARHOL DRAWINGS

from the personal Estate of the Artist
spanning the years 1953 to 1987
opening Wednesday 6 to 8 p.m. April 27, 1988 at the
Robert Miller Gallery 41 East 57 Street New York
telephone 212 980 5454



1. THE NUN. *38" × 38"*

ANDY WARHOL

"The most controversial, as well as the most famous, of all the American pop artists is Andy Warhol." This quotation from the well known English art critic Edward Lucie Smith's "Movements in Art since 1945", introduces one of the most perceptive presentations of Andy Warhol's work in the context of contemporary art. Warhol's activities go far beyond the conventional boundaries of painting: he has made numerous films, he has directed a night club entertainment, written books, created fashion lines and composed music – to mention only a few of his achievements. Warhol is so closely identified with his art that he has in the public mind become something of a star, indeed an actor on the stage of the history of art. At the opening of the first retrospective of Warhol's art, held in Philadelphia in 1965, many of the exhibited works had to be removed to safety as the visitors crushed together to catch a glimpse of the artist himself.

Andy Warhol's achievements as a film maker are widely acknowledged outside the narrow circles of avantgarde cinema enthusiasts. His fascination with the stars of the film world has led to a series of portraits which have become extremely popular, one of the best known being his now famous portrait of Marilyn Monroe. At our meeting in the fall of 1982 we discussed these very 'Warhol' portraits and in the course of this conversation on the stars of the cinema world Ingrid Bergman's name was brought up. In the circumstances this was only natural since her recent death had left her friends and admirers the world over with a deep sense of loss.

It was during this conversation that the idea of a series



2. WITH HAT. *38"×38"*

of graphic prints to honour the memory of a great artist whom we both admired, was born. This conversation resulted after much creative effort on the part of the artist in these three original graphic works which it is now my pleasure to present to a wider public. In these three prints we meet a new Andy Warhol. Gone is the very deliberate sense of distance which characterised the earlier portraits, objective almost documentary in their lack of personal judgement, portraits of roles played rather than lived by people. The three portraits of Ingrid Bergman reveal Andy Warhol's personal feelings and unbounded admiration for a woman and actress whom he knew. The titles of the three prints are: "The Nun" (from "the Bells of St Mary's"), "With Hat" (from "Casablanca") and "Herself". This last title reveals just how far Andy Warhol has gone beyond the portrait of a star-role to a statement of undisguised, personal feeling in a portrait which is so strikingly beautiful as to reveal the mutual kinship between two great artists.

Cooperating with an artist who leaves nothing to chance makes great demands on one's time and patience. Once Andy Warhol engages himself in a project he becomes almost totally absorbed by the very process of artistic creativity. The boundaries of time and space are ignored, ideas exchanged and alternative approaches discussed freely and frequently despite the distance in miles between New York and Malmö. The final result convinces me that the many trips, the lengthy telephone conversations and the mutual agreement that no effort should be spared, no compromise allowed, that all these were well



3. HERSELF. *38" × 38"*

worth the demands of such a project. I feel deeply grateful over my good fortune in having been able, together with one of the greatest artists of our age, to honour the memory of Ingrid Bergman in this way. She now belongs to the history of truly great art.

Per-Olov Börjeson

GUARANTEE OF AUTHENTICITY

A Guarantee of Authenticity printed on handmade paper from Lessebo Bruk in Sweden with the watermark signatures of Andy Warhol, Rupert J. Smith and Per-Olov Börjeson with the title and the individual number of the print will be included with each silkscreen.
You will find this document reproduced in the prospectus.

WARHOL

ONE-MAN



DEC 22 1972

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ANDY WARHOL
A RETROSPECTIVE EXHIBITION OF PAINTINGS 1962-1976

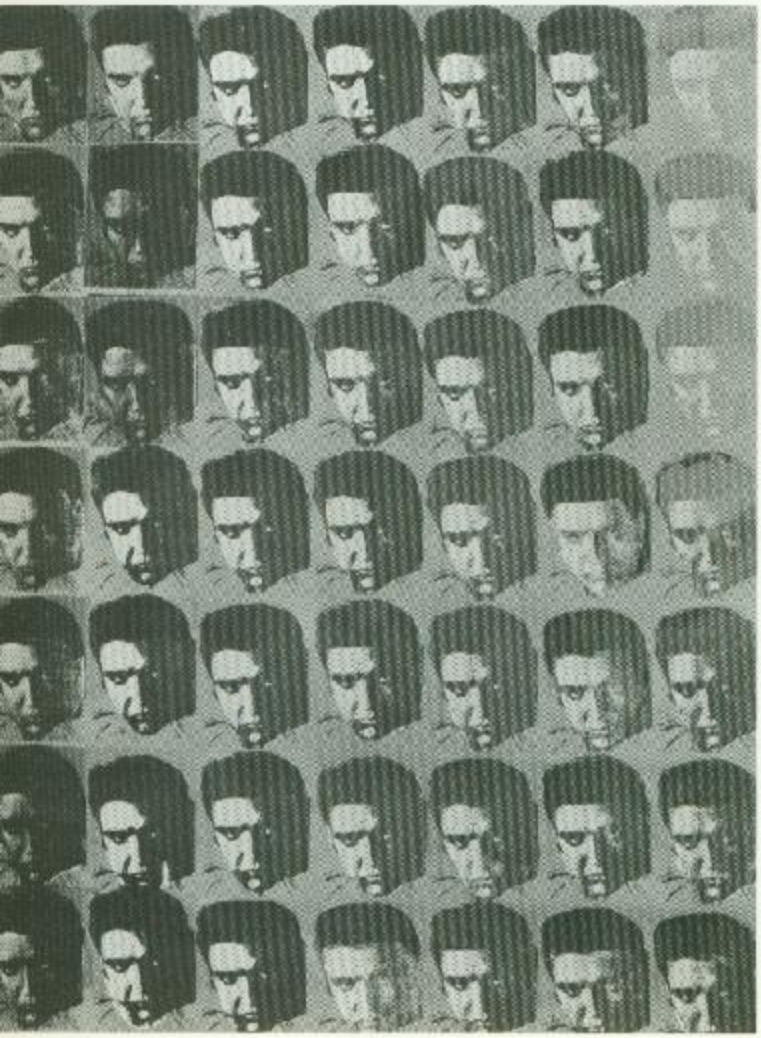
January 17 through February 19, 1977

"When the age of mechanical reproduction separated art from its basis in cult, the semblance of its autonomy disappeared forever. The resulting change in the function of art transcended the perspective of the century, for a long time it even escaped that of the wentieth century, which experienced the development of the film."

Walter Benjamin, 1936

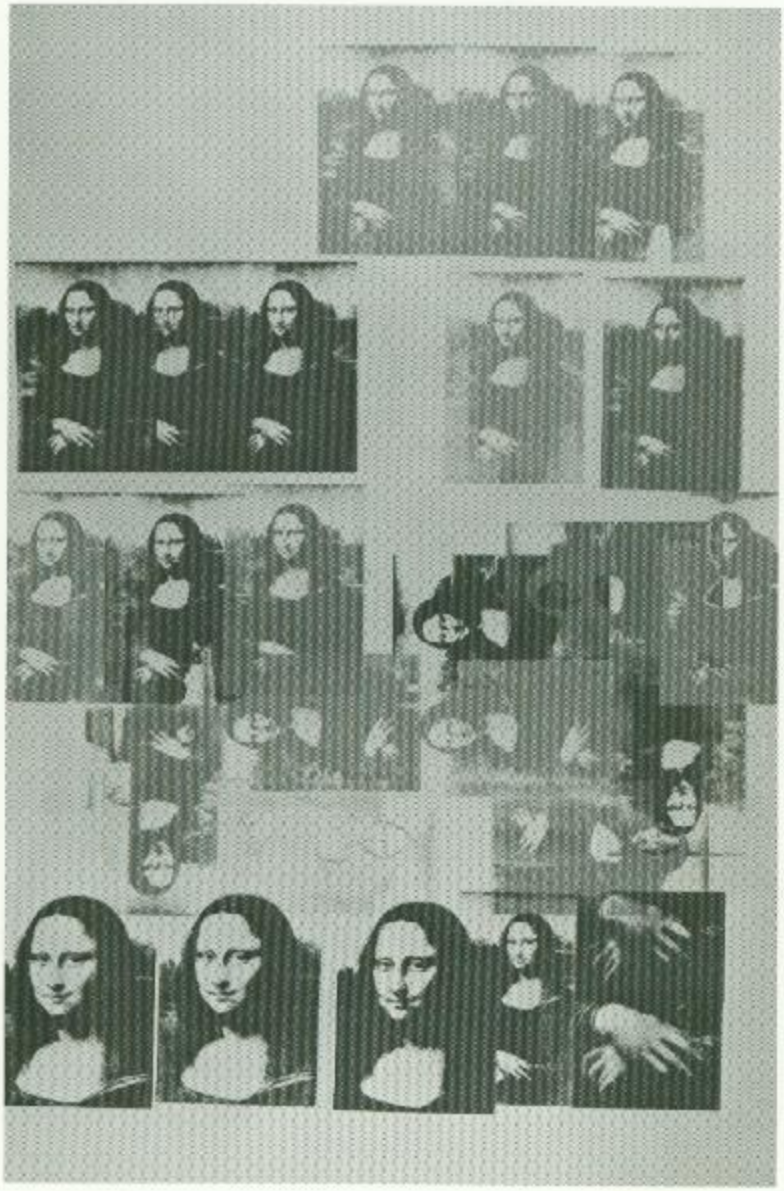
Historically seen, Walter Benjamin, of course, was not the first European intellectual of the Twenties and Thirties to point out the ssue of a timely adequate technique, so essential for the visual arts. n their own ways, Paul Valery and, in particular, Laszlo Moholy-Nagy, both tremendously engaged the arts on a broader scale, had worked out theoretically as well as practically significant theorems and examples for the age of mechanical reproduction; in the case of Moholy-Nagy "by renouncing all texture variations". This all-encompassing artist Moholy-Nagy, so influential in many areas for the arts n the United States, was writing in "Abstract of an Artist" in the early Thirties: "This involved ascetic restraint, voluntary sacrifice of advantages which had become the privilege of every painter after impressionism, and, even more, after cubism. Rich variety of texture gave those pictures a quality of *peinture* which was highly valued by the connoisseur. Textures had a double function. They began the revolution which brought about the change from traditional illusionistic rendering to "painting" . . . My desire was to go beyond vanity into the realm of objective validity, serving the public as an anonymous agent. An air-brush and spray gun, for example, can produce a smooth and impersonal surface treatment which is beyond the skill of the hand. I was not afraid to employ such tools in order to achieve machine-like perfection. I was not at all afraid of losing the "personal touch", so highly valued in previous painting. On the contrary, I even gave up signing my paintings. I could not find any argument against the wide distribution of works of art, even if turned out by mass production."

Exactly within this context Andy Warhol and his historically and theoretically important achievements in the arts, in painting as well as in films, have to be evaluated. This small and limited, yet enlightening show of some important paintings and steps in Warhol's development gives an appropriate proof of the ideas outlined above. We can follow intimately the fast progression in the different devices of Warhol's techniques: from the still stenciled "Air Mail Stamps" of 1961/62, or the analogically conceived painting of the "Fragile"-labels, from the coloured silkscreened portrait of Elvis Presley, one of the very first examples of mechanical reproduced icons to be representing the implicite ideals of its society, to the "Car Crash Disaster" of 1963 and finally summing up—in a more painterly gesture, in a more arty way—in the social icons of a "Dennis Hopper", a "Mao Tse Tung", an "Empress of Persia", a "Jimmy Carter" or a "Drag Queen". The portrait of Dennis Hopper, as early as 1970/71, shows the significant transgression from flat, evenly saturated colors, underlining more serious representational intentions of the artists towards a rather realistic perception of his icons, to modulated colors and sometimes highly gestural brushwork, in its personal directness of application sometimes comparable to the "Graffiti" manner. Ironically, the





gestural brushstroke technique on the painting's background, by some critics understood as "almost a parody of de Kooning", lay an even greater emphasis on the mechanically conceived part of the painting: the silkscreened image, the content itself.



As an art historian, the continuously observable formalist fashion of contemporary critics to denounce any value even of rather subtle subject matter and its more or less ironical connotations, seems to be ill-advised as regard to the historical importance of such an artist as Andy Warhol. After all, the deaf Francisco Goya was appointed Court Artist and portrait painter, while, at the same time, recording as a historian "The Disasters of War", caused by the Court's incompetent politics, and, through this exposing the horror and universality of violence. Mankind, which in Homer's time was an object of contemplation for the Olympian gods, now is one for itself.

Copyright 1977 Rainer F. Crone
author of ANDY WARHOL, Praeger Publishers, Inc., 1970

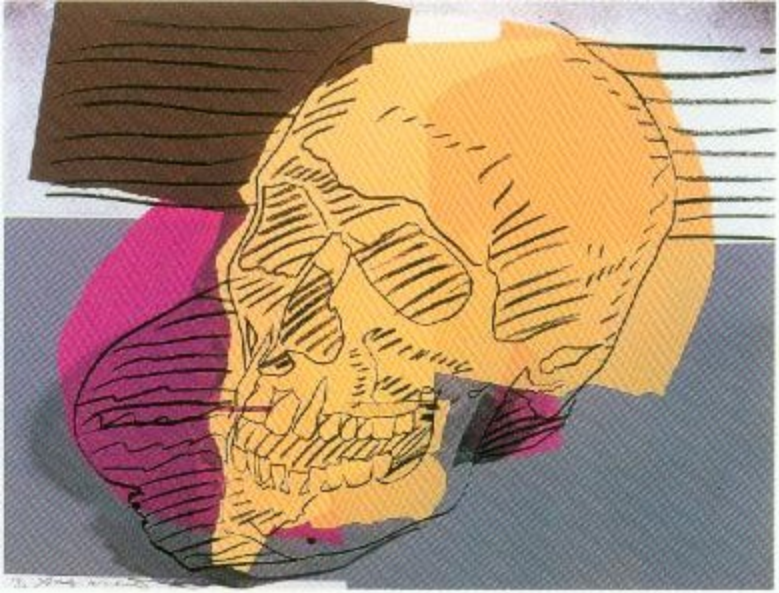
CATALOGUE

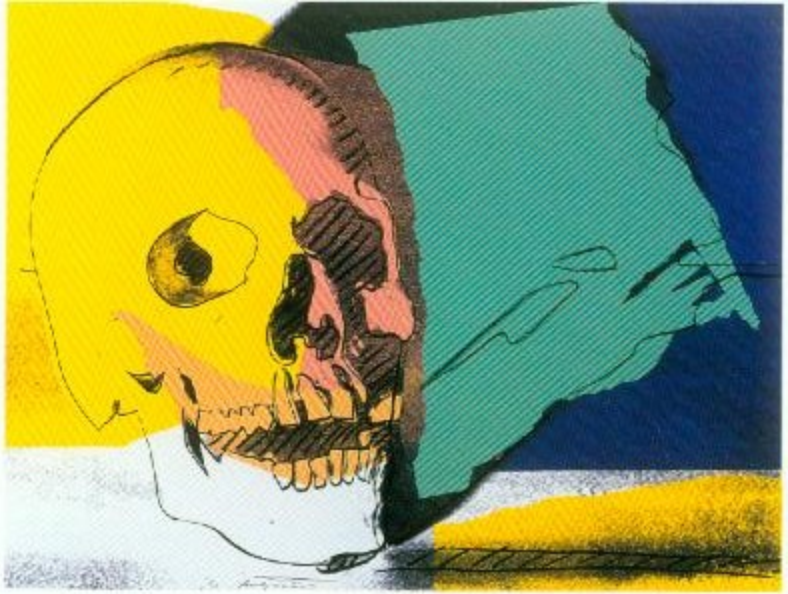
Elvis Forty-Nine Times, 80-3/8" x 57-1/2", 1962
Double Marilyn, 26" x 14", 1962
Air Mail Stamps, 9" x 11", 1962
Double Coca Cola, 13" x 9", 1962
Fragile, 24" x 31", 1962
Double Dollar Bills, 30" x 16", 1962
Mona Lisa, 126" x 82", 1963
Car Crash (Five Deaths in Red), 39-7/8" x 29-7/8", 1963
Four Jackies, 39-3/4" x 32", 1964
Flowers, 22" x 21-7/8", 1964
The American Male, 16" x 16", 1965
Self-Portrait, 22" x 21-3/4", 1967
Dennis Hopper, 40" x 40", 1971
Dennis Hopper, 40" x 40", 1971
Mao, 50" x 42-1/4", 1972
Man Ray, 40" x 40", 1973
Portrait of Tod Brassner, 39-3/4" x 39-3/4", 1975
Large Drag Queen, 50" x 40", 1975
Drag Queen, 14" x 11", 1975
Roy Lichtenstein, 40" x 40", 1976
Skull, 15" x 9", 1976
Four Jimmy Carters, 28-1/8" x 22", 1976

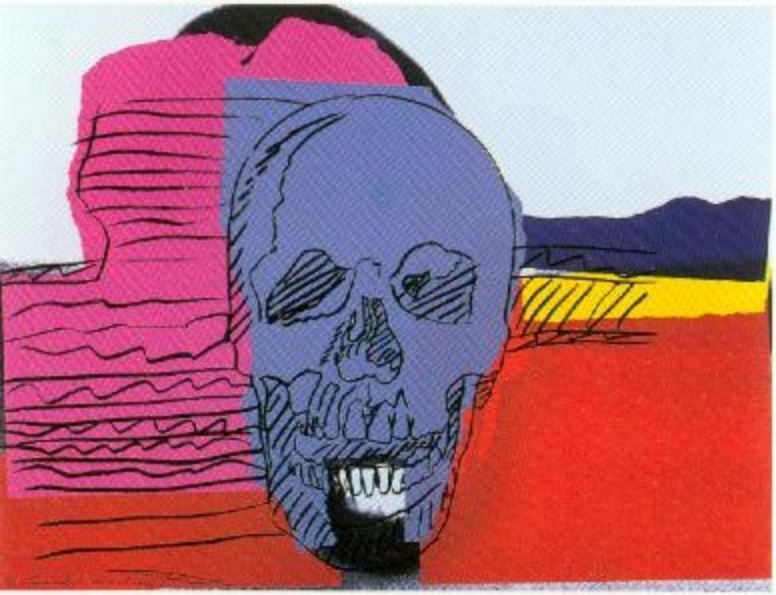
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Washington, D.C. 20037
(202) 296-1963

For time and efforts in organizing this retrospective exhibition, Pyramid Galleries, Ltd. wishes to express indebtedness to Tod Brassner and Steve Pivar.

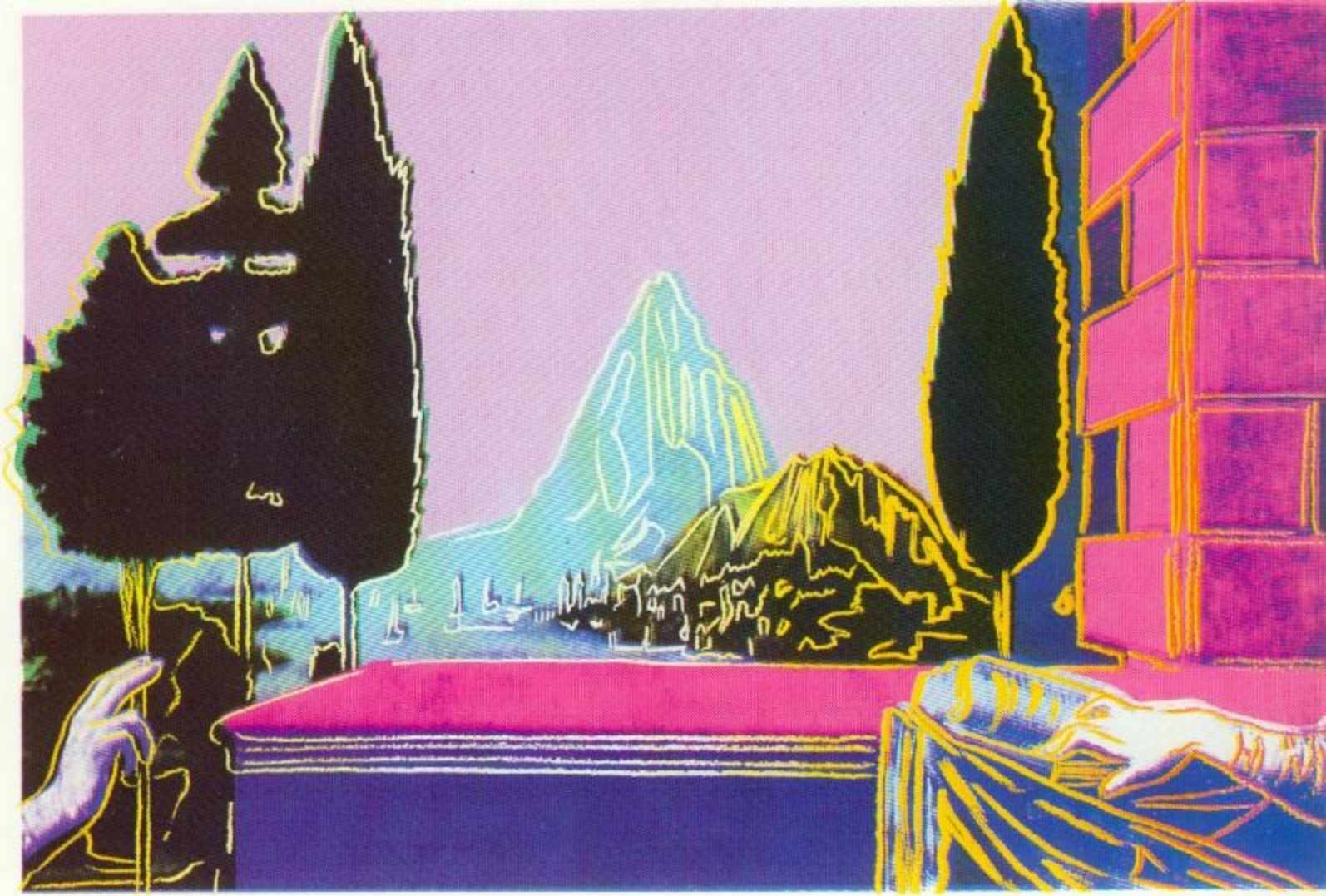
Catalogue design by Larry M. Kesler







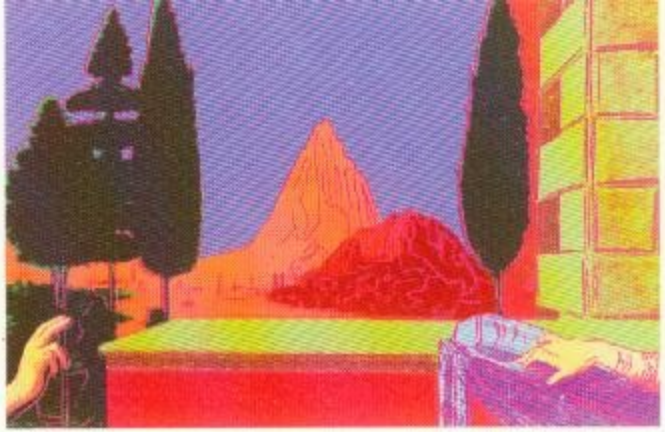


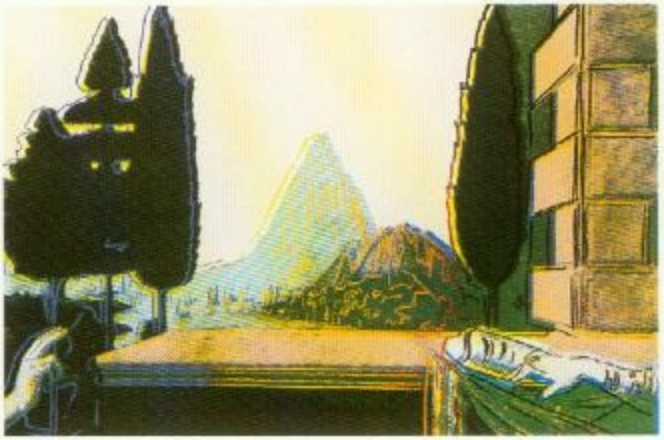


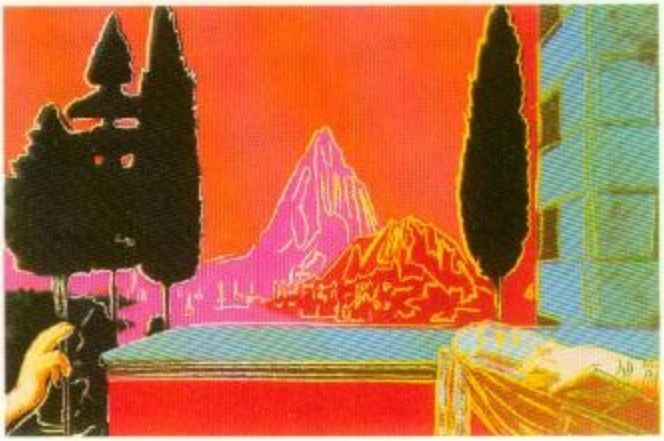
ANDY WARHOL

Renaissance Paintings

LEONARDO DA VINCI *The Annunciation*







A portfolio of four screenprints 1984
Based on a detail from *The Annunciation* 1474
64 x 95 cm each *image;* 81.5 x 112 cm each *sheet*
Signed and numbered in editions of 60 by Andy Warhol
Printed by Rupert Jasen in New York on
Arches watercolour paper *see reverse*

PAOLO UCCELLO *St George and the Dragon*







A portfolio of four screenprints 1984
Based on a detail from *St George and the Dragon* c. 1460
64 x 95 cm each *image*; 81.5 x 112 cm each *sheet*
Signed and numbered in editions of 50 by Andy Warhol
Printed by Rupert Jasen in New York on
Arches watercolour paper *see reverse*



Private View Tuesday 4 September 3-6pm

5 – 29 SEPTEMBER 1984

Monday-Friday 10am-5.30pm Saturdays 10am-1pm

SANDRO BOTTICELLI *The Birth of Venus*







A portfolio of four screenprints 1984
Based on a detail from *The Birth of Venus* 1485
64 x 95 cm each *image*. 81.5 x 112 cm each *sheet*
Signed and numbered in editions of 70 by Andy Warhol
Printed by Rupert Jasen in New York on
Arches watercolour paper *see reverse*

WARHOL, ANDY



LI
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Andy Warhol

WARHOL, ANDY

WARHOL

LIBRARY
MAY 14 1987
LOS ANGELES COUNTY
MUSEUM OF ART

such controversial ophy, there is Santayana's unusual which sees matter as itself substance

nes FEB. 26, 1987

MT RM

Million Warhol Estate to Create a Foundation

E GLUECK

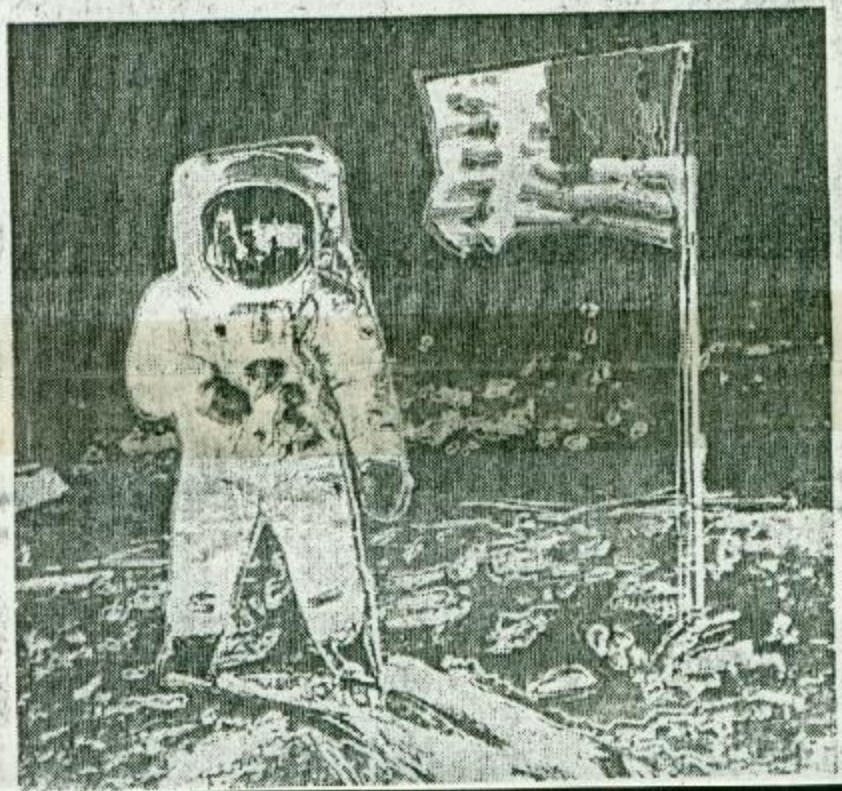
will, filed for pro- rects that the bulk estate be used to es- n "for the advance- l arts."

erick Hughes, War- end, agent and man- , and it makes only equests, giving Mr. nd empowering him 00 each to Warhol's s, John and Paul.

nday at New York Medical Center surgery. His funeral y in Pittsburgh, and ce is planned in New

on's three initial di- ppoints Mr. Hughes, Vincent Freemont, e Factory, Warhol's udio headquarters. tructure or program the foundation, and yesterday that its or- ctivities would be at the board.

ly be called the Andy ion for the Visual consult many people help formulate our





The New York Times/Don Hogan Charles

Andy Warhol's "Moon Walk" is among the prints and paintings from an unfnished project called "The History of American TV." "Joseph Beuys" is from a portfolio of prints that Warhol produced as

NEW YORK TIMES 5/1/71

Art: Huge Andy Warhol Retrospective at Whitney

Many Familiar Items Appear as History

By JOHN CANADAY

Presuming that the place survived last night's private initiation ceremonies, the Whitney Museum opens its Andy Warhol retrospective to the public today and is expecting the biggest crowds since the retrospective of another Andy—Wyeth—who holds the record. That the naughty boy of the 1960's and stanch purveyor of the virtues of 1776 should be the two biggest box office draws in American art gives one pause to think and could, in truth, reduce the mind to jelly if thought about long enough. Better let it ride.

●

The Warhol show is spectacularly installed, the walls being papered with Andy's own pattern of vermilion cows on sulfur ground. Against this his mammoth serial pictures are installed in billboard size. The plain, inescapable fact, which will give pain to his enemies, is that Andy looks better than he has ever looked before. His talent is primarily for display art, and he has never until now—at least not in New York—had such an enormous showcase.

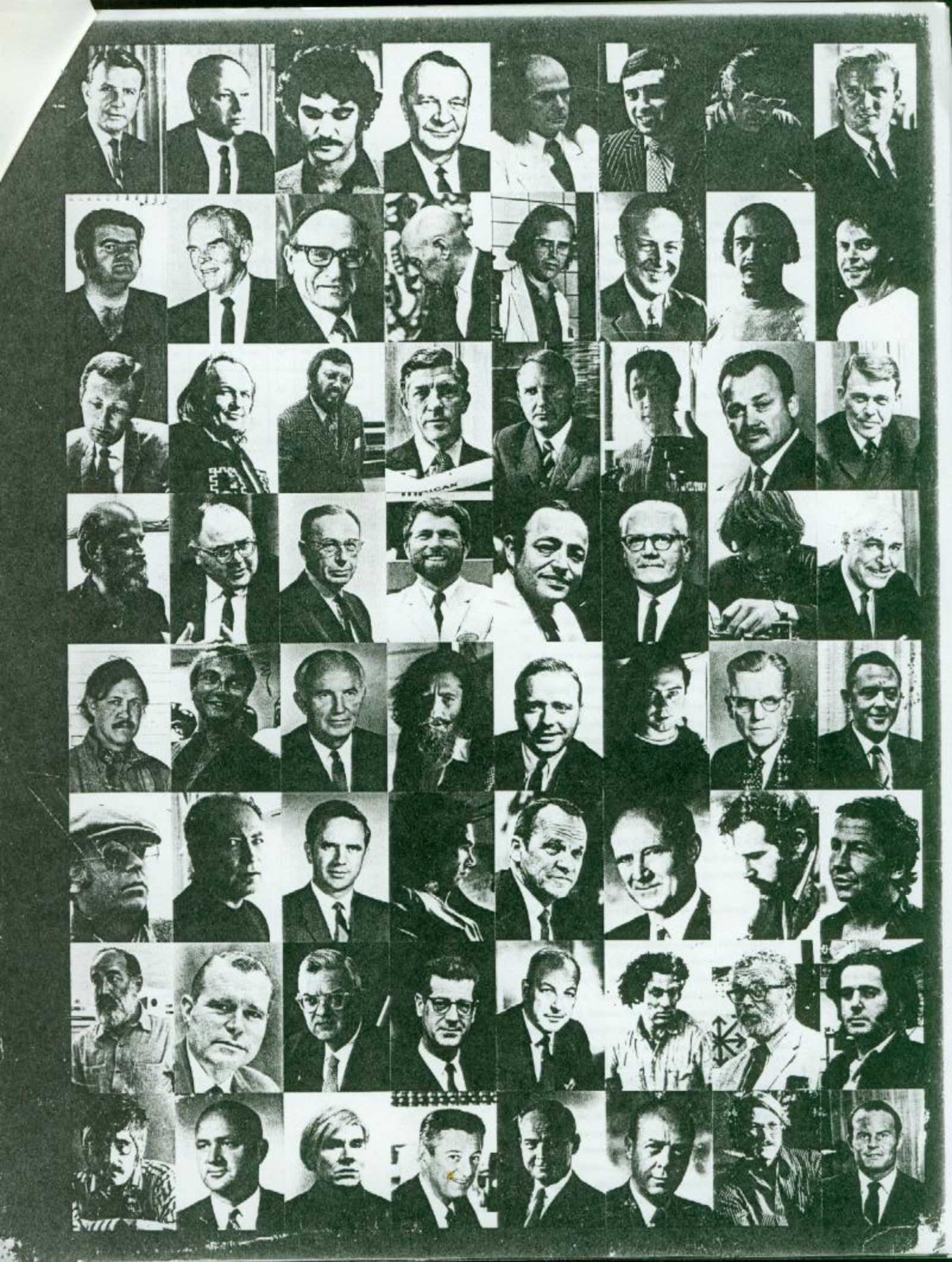
Everything in the exhibition is familiar and the famous tomato soup cans and Brillo boxes have become only historical specimens. Yet the show becomes a shocker in the concentration of certain familiar horrors. Andy the tricky personality takes second place to the sheer hideousness of an electric chair in his multiple variations of a photograph and the ghastliness of the automobile accidents he reproduces. The Marilyn Monroe portraits, which used to look only campy, now look cruel.

In their size and their blatancy such pictures are like updated versions of the canvas sideshow banners that used to advertise the freaks back when circuses were circuses. Might one, for another dime, go inside a hot little room at the Whitney and see the actual electric chair, the smashed automobiles with the bloody clothes of the victims, the embalmed body of the sex goddess?

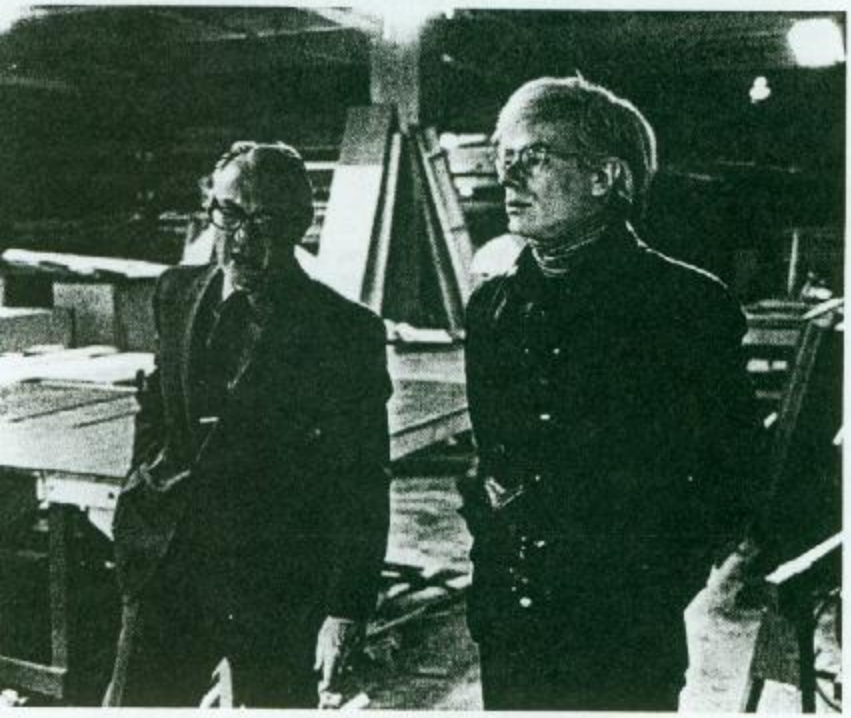
It is a shivery idea. Andy Warhol is, among other things, the world's coolest manipulator of borrowed material to induce disturbing responses in viewers less cool than himself.



Detail of work by Andy Warhol, now at Whitney Museum



1



There are several Japanese 3-D processes—all are variations of the Visual Impact (Hallmark) process. The Japanese cannot photograph in the U.S. because of U.S. Patents, but they can ship finished pictures to the U.S. . . .

In late June, 1969, we made contact with Allen F. Hurlburt, Director of Design for Cowles Communications in New York [1]; Hurlburt had worked with Warhol in the past and was in principle enthusiastic about joining with A & T to collaborate with Warhol. From the beginning of our contact with Hurlburt it was understood that the project would be considered for display at Expo. Warhol, for his part, was definitely interested in the 3-D printing process, though it is of course entirely different from holography and required a rethinking of his work. Cowles joined A & T as a Sponsor Corporation in July.

Allen Hurlburt wrote to Andy Warhol on July 3, 1969,

I have talked to Maurice Tuchman and he tells me that you are interested in working with us on the Art and Technology project.

You have had a brief look at our Xograph facilities and whenever you are ready to make use of this equipment, I would like to work closely with you so that we can produce the effects you want. Cowles is also prepared to assist you in the construction and fabrication you may need to complete the art.

If it would he helpful for me to come to your studio and go over the material at any time, I would happy to do so.

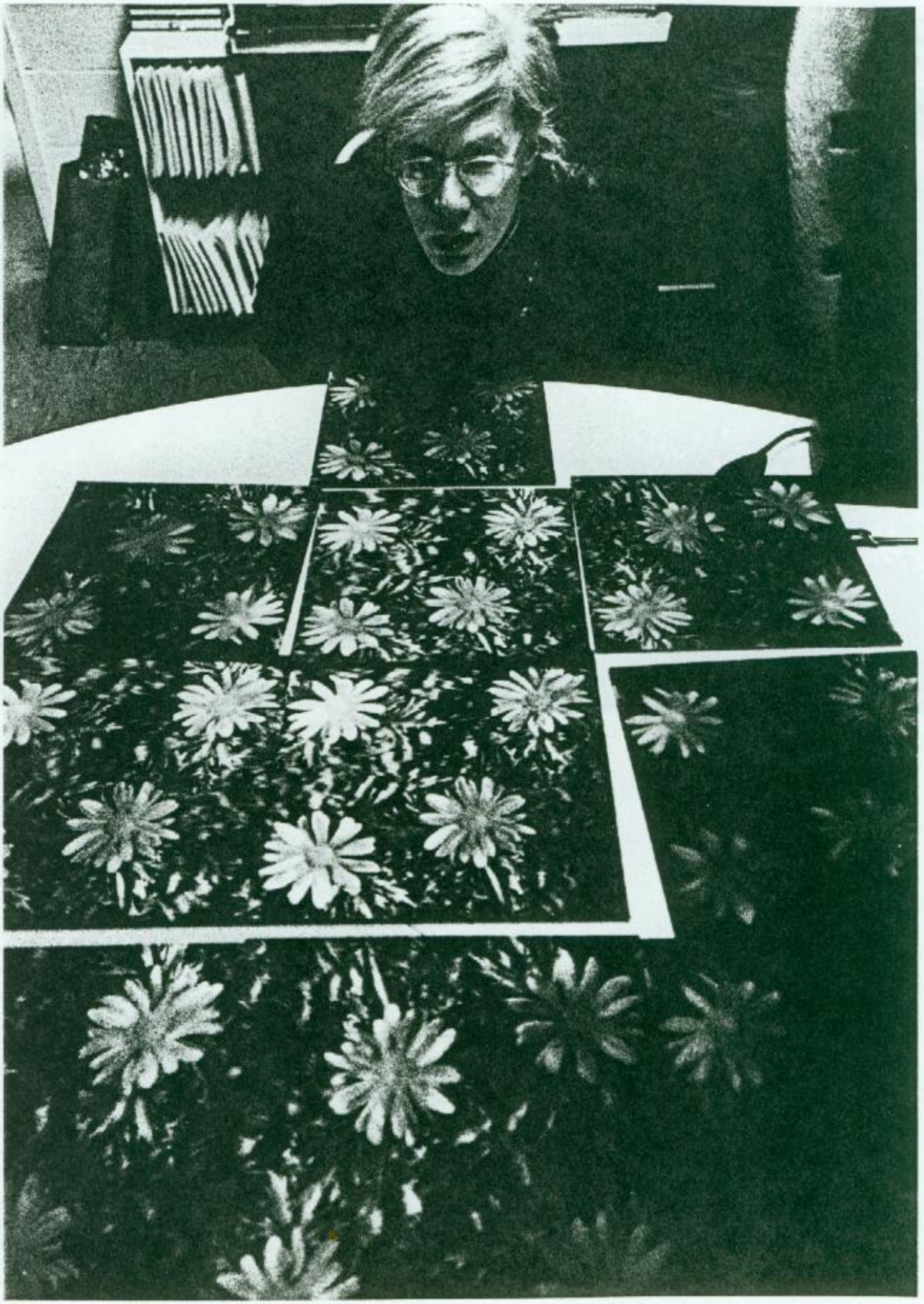
On July 15, Hurlburt wrote to MT,

Here's the signed contract for our involvement with you and Andy Warhol on Art and Technology.

I have seen Andy's construction (the rain machine) and both he and Harold Glicksman have had a look at our facilities here. We are interested and anxious to use these facilities in any way we can.

I am only concerned about one thing—the nature of Andy's project does involve outside construction which cannot be controlled by us. I would hope that we would only be required to spend a reasonable amount (a few thousand dollars) in this area. I don't wish to place any limitation on the potential of this work of art but I do hope there is a way of keeping this under control.

I am very excited about the possibilities of this collaboration and we will make every effort to bring it to a successful conclusion.

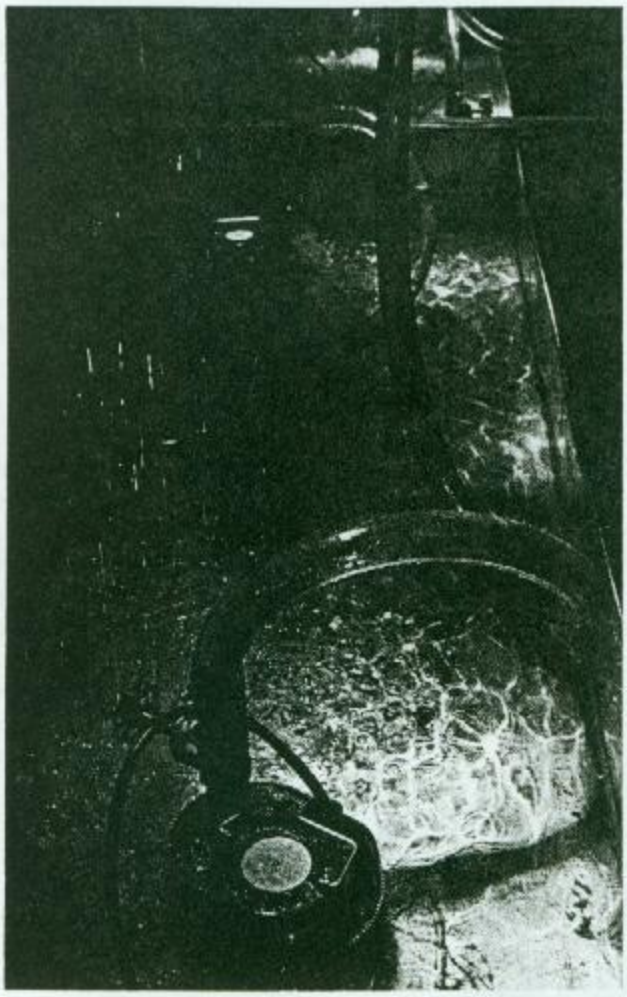


2



sophisticated mechanism, and which he decided should be presented crudely.

In November 1969, MT met in New York at the St. Moritz with Warhol and Joe Grunwald. It was decided not to adopt any of the three proposals outlined in Grunwald's September 26 letter regarding the shape and size of the rear panel, but instead to build five separate panels, each four by eight feet. The key question was how to dispose the panels when the work was installed. Warhol was encouraged to make a series of drawings showing several possible arrangements of the panels, but he resisted having to work that way. He finally said to MT that he would prefer having the five units placed in a *random* arrangement, or, failing that, in simply a flat plane, abutting each other. It was agreed that MT would use his own discretion at installation time in placing the panels. The other important factor discussed in that meeting involved the rain machine. Warhol favored the idea of producing two parallel layers of water, and having the water move in a swishing manner, side to side, as opposed to creating a single screen of water pouring from a row of evenly spaced nozzles. Grunwald planned accordingly to execute the more elaborate, two-layered system.





It occurred to Warhol at this time that he liked the idea of simply displaying the rain producing mechanism forthrightly, rather than encasing the pipes and trough in a wooden structure, as he had in his earlier small model.

One of the artist's reasons for this decision had to do with his attitude about the 3-D printed images as such. He had said to MT, "You know, this 3-D process isn't all that glamorous or new or exciting." He wanted, therefore, to present the images in conjunction with a naked, unembellished and inelegant structure so that they would *reveal themselves*—maybe perversely—in their rather vulgar and certainly imperfect quality. His original idea for the holograms, to be seen hazily through water, or snowflakes, or vibrating and out of focus, held over in his approach to the 3-D printed images: he had wanted, in his word, a "ghostly" effect. However, the reality of the situation by the time the daisy pictures and rain machine were visualized together, fell short of this vision of ghostliness. Warhol thus adapted his approach to a changed esthetic.

Based on these decisions Today's Displays began work on the project. We felt it would have been helpful for them to build a mock-up for Andy's approval before constructing the final mechanism, but there was no time to do this and meet the Expo deadline.

Perhaps the most important decisions determining the work's final appearance in the U.S. Pavilion at Expo were made not by Warhol but by MT, the Expo Design Team members, and some of the other artists in the show. The entire installation operation was characterized by a sense of crisis, and there were moments when the piece seemed simply destined to ignominious failure. In the end, somehow, it worked: many people and particularly the artists who were there installing their own pieces, felt the Warhol to be one of the most compelling works in the exhibition because of its strangely tough and eccentric quality. Robert Whitman commented that "of course Andy's forcing everyone into the act;" the work itself, when completed, made that conspicuously evident, and yet it was unmistakably Warhol. When it was rumored at one point just before the opening of Expo that the work might be taken out of the show, as was suggested by several of the Expo Designers and by a visiting critic who was conversant with Warhol's oeuvre, the American artists who by this time knew the piece intimately objected strenuously.

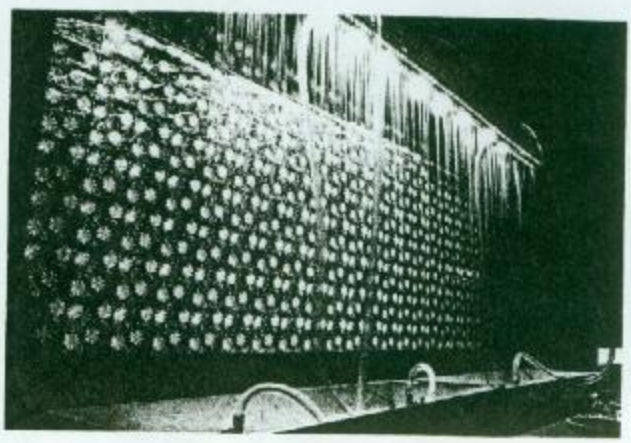
Virtually every stage in the assembling of the work was problematic. The question of how best to distribute the five image-faced panels presented major difficulties. A "random" placement was tried and failed totally. At one point, they were to be arranged horizontally, one atop the other, in a single, flat plane; only four could be accommodated in the space, but this was judged to be the unavoidable solution, since the purpose was to

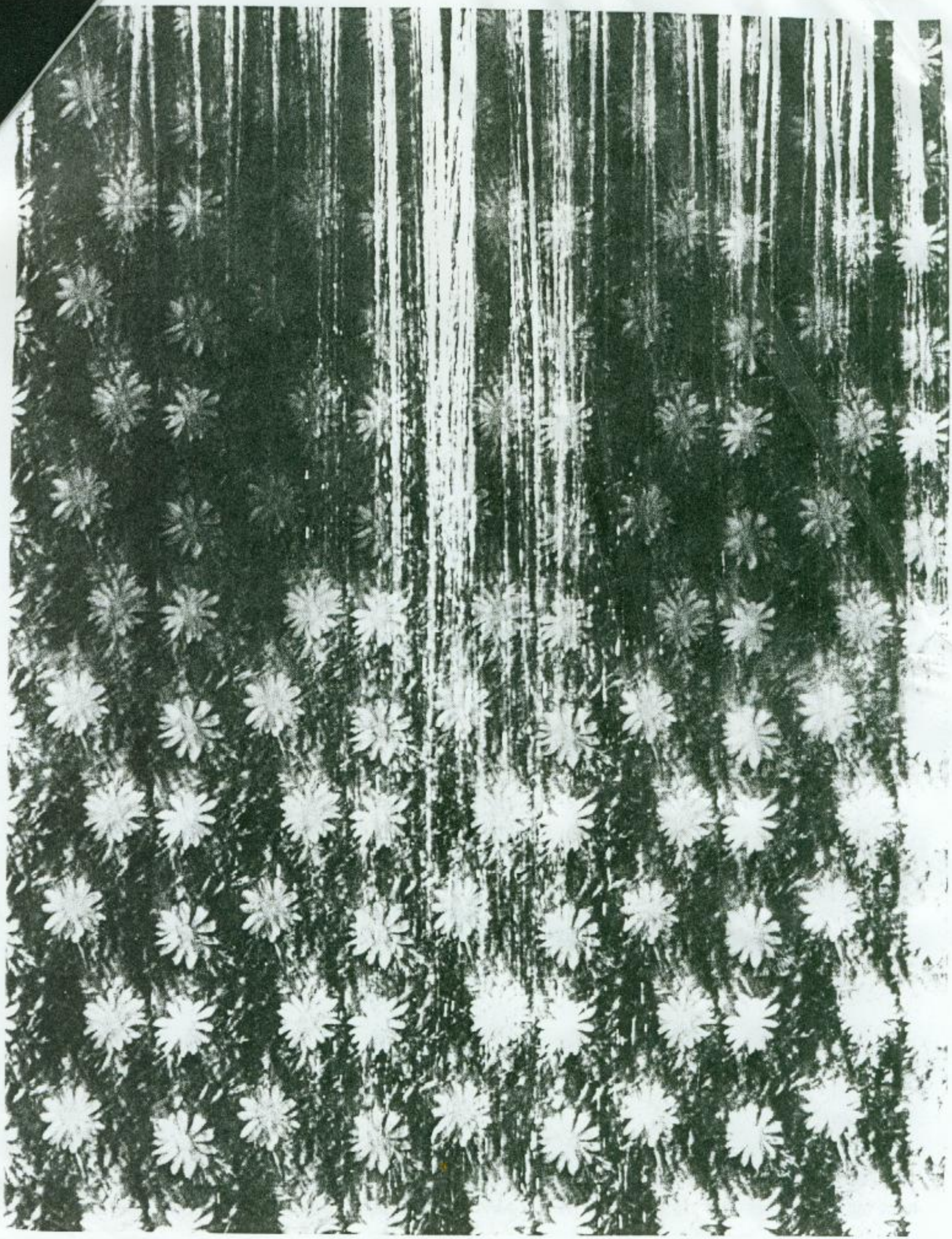
de-emphasize a certain unevenness in the rows of images caused by faulty gluing. However, something seemed profoundly amiss, and was. The effect of three-dimensionality would have been completely lost, since the parallel, raised striations in the plastic segments, which create the visual illusion of depth, cease to function optically when turned 90 degrees. Other alternatives were tried, and finally the panels were placed vertically, side by side, in a flat plane. The entire unit of adjacent panels was raised off the ground, at MT's suggestion, to create the effect of a hovering field of flowers.

The lighting of the work was extremely difficult. In order to disguise the disturbing unevenness caused by the slight pulling-away from the panel surface of the edge of each segment, light could not fall directly on the panels. To illuminate the falling water ideally, the lights should have been mounted in two rows facing each other on either side of the sheets of rain, but this had to be avoided to prohibit an overflow of light from interfering disastrously with Lichtenstein's screens in the adjacent area. Finally the rain was illuminated from the top. The water thus could not be made to sparkle as intensely as might have been intended by the artist, based, at least, on his original rain model.

It was not realized until the time of installation at Expo that the illusion of depth in the photographic images was apparent only at a distance no greater than from eight to ten feet. This understandably detracted from the impact of the work. An even more significant problem, however, was the scale of the images. This was never resolved satisfactorily, and it was determined that in reconstructing the work for the Museum exhibition, each identical image would depict not four but one greatly enlarged flower. Moreover, in developing new images for the second work, Cowles recommended that the 3-D effect be technically improved to allow the illusion to be discerned from a much greater distance—from eight to about twenty feet away.

Jane Livingston







"Lenin's Funeral Boat," a tapestry by Shnurov, typifies his anti-establishment work.

VISUAL ARTS

ARTIST'S FILE

An Andy Warhol Approach to Lenin

By Jessica Portner
Special to The Washington Post

After 15 years of creating work under the watchful eye of the KGB and working secretly in his Moscow apartment, Soviet artist Alexander Shnurov has at last come out of hiding with a show at a little museum in Northwest Washington.

In "Thoughts on the Third Soviet Revolution" at the Fondo Del Sol on R Street NW, Shnurov, who emigrated from Moscow two years ago, turns official Soviet art on its head, transforming even V.I. Lenin into pop art.

On the gallery walls are a day-glo portrait of the leader of the Communist revolution, with fluorescent pink skin; life-sized wall hangings with Lenin looming like Big Brother; and even a mock mausoleum with Lenin's tomb as its centerpiece.

"It's Lenin's last picture show," said museum director Mark Zuver.

Although Shnurov had no exposure during his hiding to trends in American art, he compares his Lenins to Andy Warhol's Marilyn Monroe series in that they reinterpret mass culture.

His obsession with Lenin (all but five of the works have Lenin as a theme) are not only parody, but also political, as Lenin was a forbidden theme in non-official Soviet art.

In Shnurov's hands Lenin is alternately a giant, a demon and a god about to exorcise the spirit of his generation. "I think Lenin is a special person for the Russian mentality," he said in a telephone interview last week. "Lenin looks like a great Eastern dictator, like Genghis Khan."



Full-face oil painting of Lenin is entitled "Dawn of the East."

Anti-establishment art, of course, was intolerable in pre-*glasnost* Russia. As one of the celebrated SOTS artists, a group known for its parodies of official Soviet art, Shnurov participated in the famous Moscow Bulldozer Exhibit in 1974, where nonconformist artists who displayed their work were put in gulags and labor camps or expelled as "Jewish hooligans." Shnurov was sent instead to a psychiatric hospital where he was certified insane.

"The Crazy House" had one important advantage: it freed him to paint. He was exempt from military service and the requirement that he be employed. Released from the asylum after two months, he had only to check in once a month as an outpatient.

For the next 15 years, though blacklisted by the KGB and under periodic surveillance, he produced an impressive body of work in the small Moscow apartment where he lived with his wife and daughter. He even managed, with the aid of an American teacher friend in Moscow, to smuggle some works to the West. And, for the last six years, he has had limited exhibitions in Berlin, Philadelphia and Washington.

Born in Moscow in 1955, the son of an engineer father and a librarian mother, Shnurov showed artistic precociousness at an early age. He was enrolled in the Academy of Art, where his avant-garde tastes soon became at odds with the school's tradition. Then, while an apprentice to Vasily Sitnikov, an early nonconformist Soviet artist, Shnurov learned to channel his social protests into art.

The oppressiveness of totalitarianism reverberates through all Shnurov's work. One installation called "Scientific Marxism" shows photographs of Karl Marx and Lenin frozen in plastic tubes, like packaged ideologies.

Another shows a brown suitcase with Lenin's pseudonym on it: "I.I. Ivanov—Exporter of the Revolution."

Now settled in New York City, Shnurov is facing new challenges. In Russia, Shnurov said, "I had a great target for my art. I was fanatic." Here he must worry about commercial marketability.

But Shnurov is hardly nostalgic for his homeland. "I didn't wish to have official status of 'crazy,' " he said. And in America, "it isn't necessary to be a smuggler."



"Mr. Bellamy," 1961



"Twenty-five Colored Marilyns," 1962

ANDY WARHOL

Campbell's – II





ORLANDO GALLERY

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ANDY WARHOL

SOME RECENT PORTRAITS









Portrait of Brooke Hopper 1972

IRVING BLUM GALLERY

LOS ANGELES, CALIFORNIA

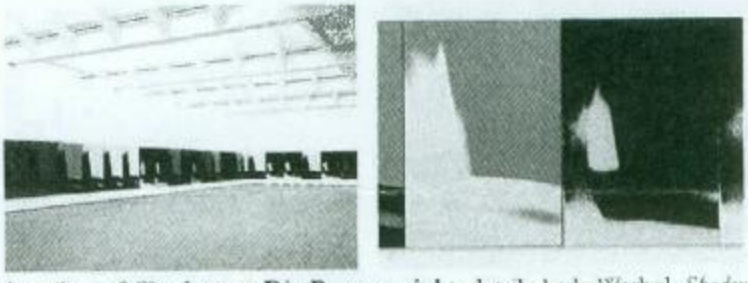
FROM TUESDAY, MAY 1, 1973

pressrelease pressrelease pressrelease

THE ARTS CLUB OF CHICAGO

The Arts Club of Chicago
is pleased to announce

Andy Warhol: Shadows
21 April - 29 July 2011



left: installation view of *Shadows* at Dia:Beacon, right: detail: Andy Warhol, *Shadows*, 1978–1979. Silkscreen and acrylic, each painting 76 x 52 in.

CHICAGO, 22 March 2011 - The Arts Club of Chicago will open *Andy Warhol: Shadows* on 21 April 2011. This is the first time a single installation of a large number of the panels from *Shadows* has been exhibited in Chicago. *Shadows* was acquired by the Dia Art Foundation from the artist during its inaugural exhibition at the Heiner Friedrich gallery in New York in 1979. It has been on permanent view at Dia:Beacon, Dia Art Foundation's museum of renowned artworks from the 1960s to the present, located on the banks of the Hudson River in Beacon, New York since 2003. The entire installation of *Shadows* (102 panels) will be exhibited at the Hirshhorn Museum and Sculpture Garden in Washington, DC, in the fall of 2011.

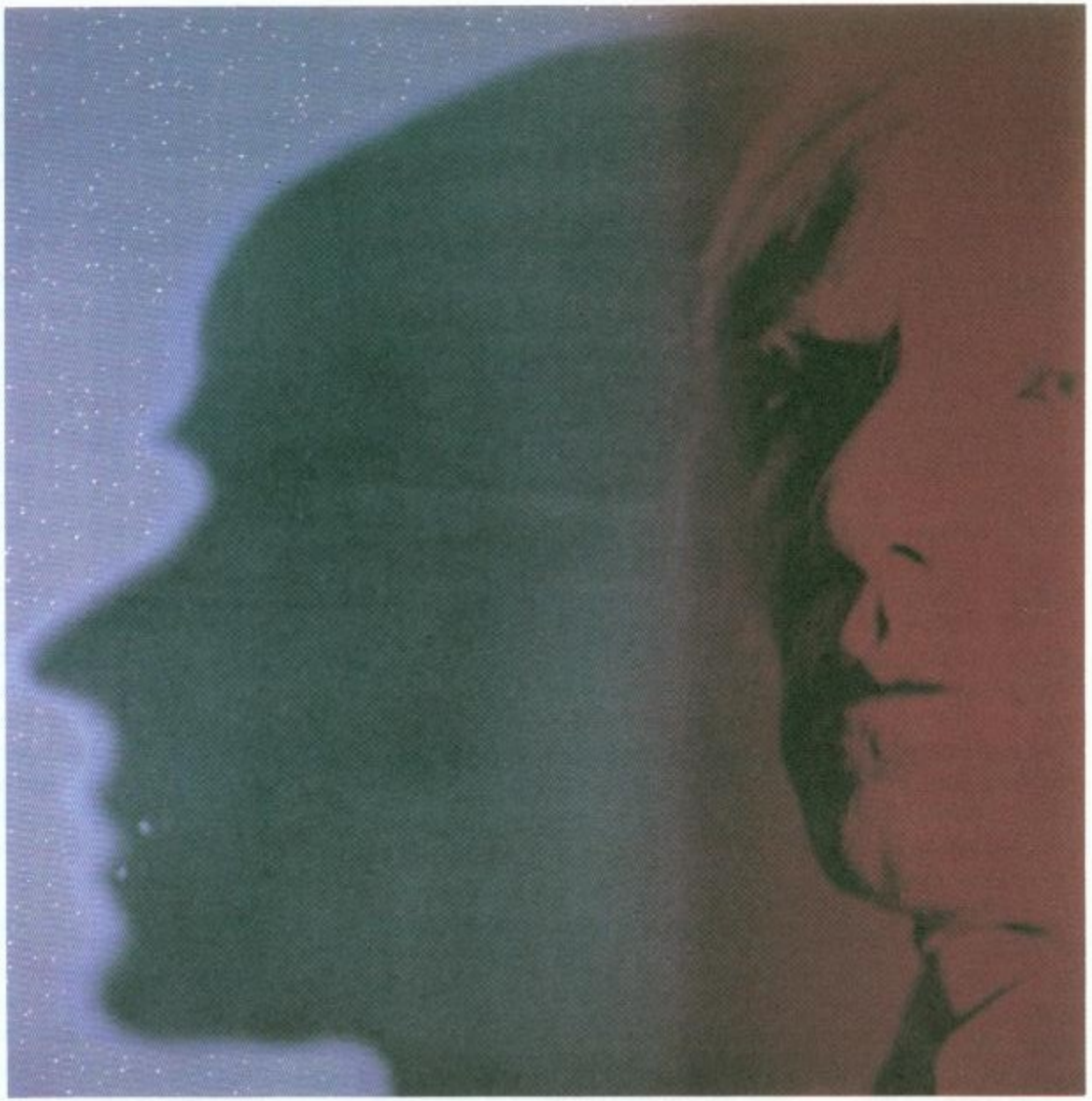
The Arts Club will install 54 of the 76 x 52 inch panels abutted and in random order. *Shadows*, 1978 - 1979, was created contemporary to Warhol's series of Oxidations, and following his Skulls, and Hammer and Sickles, and before the Diamond Dust Shoes. Ronnie Cutrone, Warhol's painting assistant at the time, said of *Shadows'* inception:

> Andy had a burning desire to do abstract art…and I said, "you're Andy Warhol; you should paint something that is something, but it's not…..you should paint shadows. You love shadows anyway. They're all in your work"…I had 150 shadow photographs on contact sheets twelve days later. We picked some of them out and then he asked me to mix the colors for them.[i]

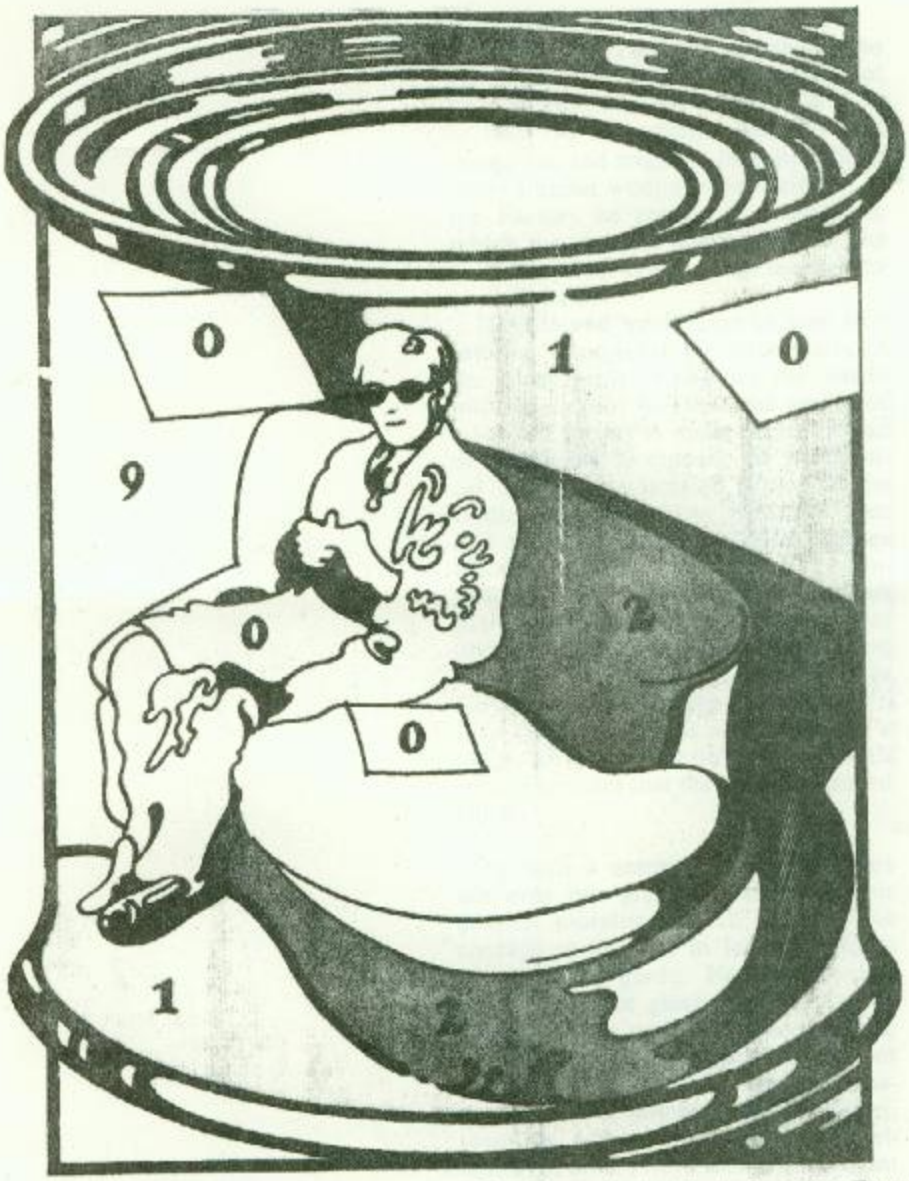
Two photographs were chosen to be silkscreened over the painted backgrounds. The impasto texture of some panels was achieved by applying the paint with a mop. The palette was chosen from Warhol's favorite colors: "aubergine, chartreuse, carmine red, yellow, midnight blue…and white."[ii]

Shadows was a singular work for Warhol, both in its nod to abstraction and in its scope. The installation of *Shadows* was used as a backdrop for a fashion editorial in the April 1979 issue of Warhol's magazine, *Interview*. When questioned whether the paintings were art, Warhol self-depreciatingly answered, "No. You see, the opening party had disco. I guess that makes them disco décor."[iii]

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The Shadow, from the portfolio, **Myths**, 1981
Screenprint with diamond dust on Lenox Museum Board, 38 x 38 inches
Copyright 1981 Andy Warhol Foundation for the Visual Arts
Courtesy Ronald Feldman Fine Arts, Inc., New York



There is something for everyone in the Factory. The voyeurs can watch the exhibitionists perform, the actors-out can amuse the vicarious livers. There are parties every night, and all day, too. They begin to make headlines in the fashion press; and the smartest names in New York compete for Andy's attention. They know that Andy can make them *somebody*, the way he made himself somebody. He understands the machinery of myth-making; he can multiply their images so many times that he can make them believe they exist. He can make their images move in film, and create the illusion they are alive. Like a fairy godmother, Andy can transform the drossest nouveau-riche dolly into a silver Cinderella with a wave of his magic camera. The camera image is real; it removes the most anonymous insurance executive from the mass of men and singles him out for public attention. If there is no immortality any more, at least there is momentary fame. "In the future everyone will be famous for five minutes," Andy says. Every common man will get to take his brief bow on the stage.

Sometimes, unfortunately, Andy does not have the time to effect a total transformation, and an unsuspecting Liza Doolittle forgets the players without a scorecard. One night there is a party with "pop" food, hot dogs and beer, pop music, with plastic guests in "pop" vinyl clothes, given by a pop collector and his social-climbing wife. His wife is dying to meet Norman Mailer. She asks the Pinkertons checking the guest list, which includes all the celebrities of the art and fashion worlds, to advise her when he arrives. Ray Johnson, an underground artist who mails his art to friends, is not famous enough to be invited; but he announces he is Norman Mailer when asked his name. While he rides the elevator to the Factory, the guards call upstairs to announce Mailer's arrival. The elevator door opens, and a balding cherubic Ray Johnson emerges to be embraced by his hostess, gurgling, "Normie, I'm so glad you could come."

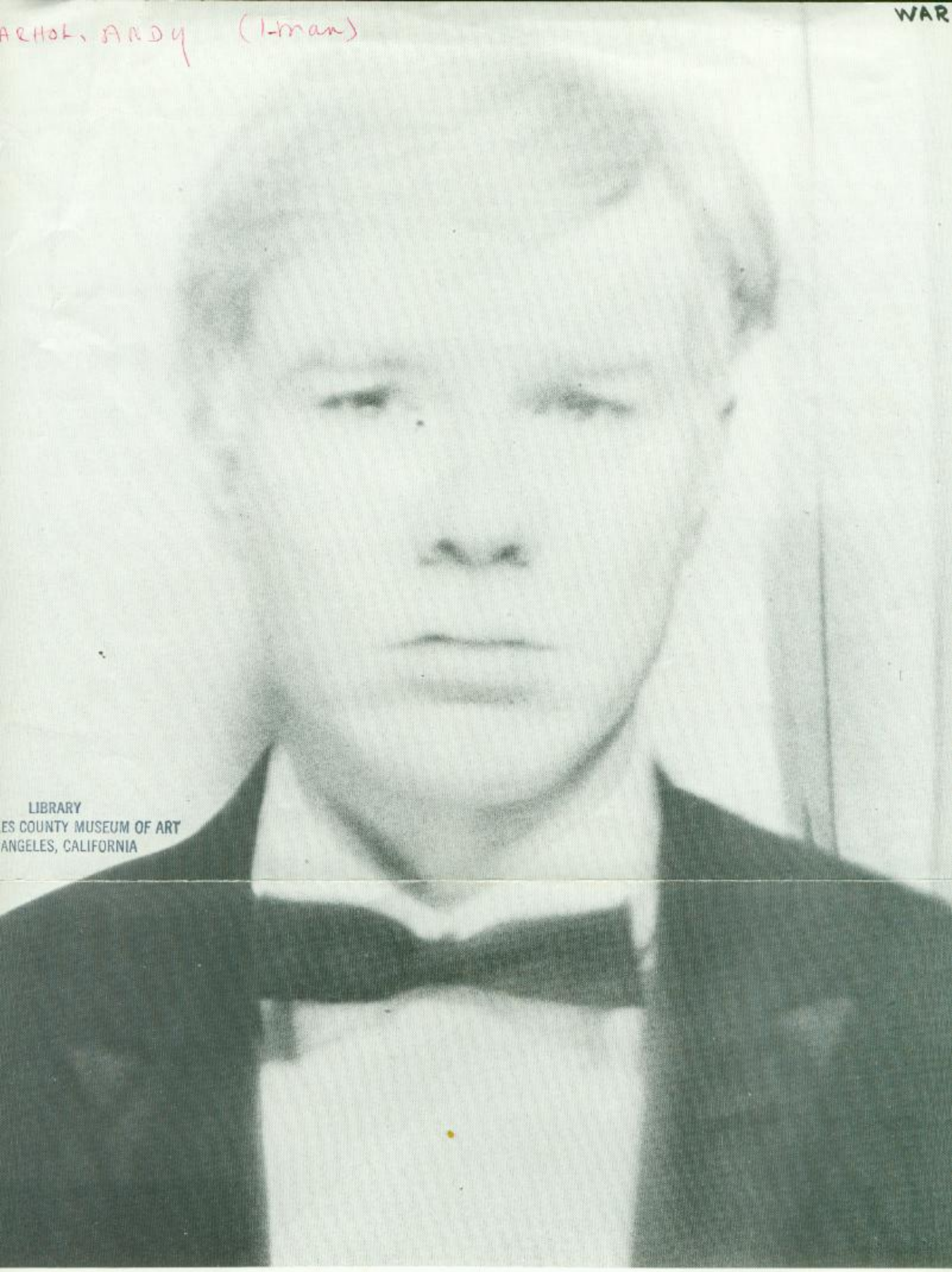
Andy is surrounded by his transvestite harem and the boy star of Fellini's *Satyricon*. A friend asks him how he has been feeling. He opens his coat and points to his chest. "Here," he says, "want to feel my wound?"

At the opening of the Metropolitan Museum's exhibition of New York Painting and Sculpture last year, Andy, dressed in dinner jacket and Levi's (a symbolic combination of his proletarian origins and current top social standing), remains outside the door watching the other art celebrities. Does he still feel the outsider—the poor boy from the provinces, the intruder in the citadel of culture from the world of commercial art? Last week at the Whitney, he was flanked by superstars, old and new, dressed in bizarre thrift shop drag and enough wigs to prove that the decadence of a society can be measured by how many people are wearing other people's hair. Thronged by the press and gaping public, at last the center of attraction at his own canonization, he is the most important art object on view. For to talk of Warhol's art without talking of his life is to miss the point of his endeavor to make them literally identical. Andy's middle name should be *reductio ad absurdum*. In all matters, including the art-life dialogue, he has taken the most extreme position. While not so difficult to occupy, perhaps, the extreme position takes a genius to find these days. But Andy does it again, turning the Whitney into a boutique covered with wallpaper of cows—the stock subject of popular academic middle-class genre painting. Of course the museum has been a boutique for a long time, and people have been treating paintings like wallpaper even longer, but Andy spells it out with his usual cruel clarity. Stripping our cultural illusions from us, he reveals the hypocritical reality beneath the surface pretensions.

Warhol is a social phenomenon of major importance as well as an artist of real consequence, for the paintings themselves survive even Andy's own subversive tactics and remain fresh and brilliant. Without exaggerating, one might call Warhol the inventor of the lifestyle of the sixties. In the Factory one first saw the freaks, disorders, social behavior and costumes that characterize contemporary American life. An artist of real seriousness, Warhol stands in a line with the bitterest challengers of society's hypocrisies and conventions. A great theatrical figure, he is related to those *outré* precursors of the Parisian avant-garde, Antonin Artaud and

ARHOL, ANDY (1-man)

WAR



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Photo & text by G. R. Swenson

THE PERSONALITY OF THE ARTIST

An understanding of the works of Angus Sinclair, the late Scottish philosopher, might be helpful in understanding the paintings and boxes of Andy Warhol, although the artist might deny it. As for Warhol's images, we ought to be wary of reading any articulated philosophy into them. If anything, these objects on canvas and store boxes speak the "language in which inanimate things speak" (the language Hofmannsthal's Lord Chandos wanted to learn). "I want to be a machine," the painter has said, misleading many; his work does suppress those symptoms of modern art — personality and creativity — which have been sanctified to the point of blasphemy.

Art criticism has been as resistant to allowing the object to *make* feelings as most psychiatrists have been to allowing, for example, the head of government as a source for personal neurosis (except psychoanalytically through identification, a childhood fear of sexual authority, etc.). The paintings and boxes of Warhol *are* feelings, as much as paint in Abstract-Expressionist painting is paint; the artist's works have almost nothing to do with his white streaked hair or his pale skin.

Sinclair, in the "Sensations, Perceptions, Feelings, Emotions and Things" chapter of *Conditions of Knowing*, states that "experiencing things and objects as things and objects is the outcome of holding certain attitudes, and to hold and apply these requires a constant effort." That suggests an attitude to which few of us have come. Sinclair, in a footnote, suggests that we could probably develop a sensitivity to radar if it became necessary. To try to understand works of art which are not the result of personality may make us aware of an analogous need.

With a touch of prescience, Warhol's specific has provided us with a means of seeing and feeling a place (things) which we have not seen and possibly have not sensed before.

APRIL 21 - MAY 9 OPENING 5-7, APRIL 21 STABLE GALLERY 33 EAST 74TH STREET, NEW YOR

NEW YORK TIMES, JUNE 4, 1976

Art: Warhol Meets Wyeth

By HILTON KRAMER

IT MAY or may not be true, as George Orwell believed, that every man gets the face he deserves at the age of 50, but it is undoubtedly true that certain faces sooner or later —exactly when depends on the vagaries of publicity— get the portraits they deserve.

This particular form of pictorial justice has now been meted out to both James Wyeth and Andy Warhol who, in a rare display of mutual self-sacrifice, have submitted to the ordeal of having their portraits painted by each other.

The results—currently on view at the Coe Kerr Gallery, 49 East 82d Street (through July 9)—constitute a notable event, if not exactly in the history of art, then surely in the history of artistic celebrity. Here are two artists who, for the last decade, have seemed to occupy opposite poles in the world where art is preposterously overpraised and sold at ridiculously high prices and where, as a consequence, it acquires a fame and distinction out of all proportion to its actual esthetic merit. Not surprisingly, they turn out to have quite a lot in common.

Mr. Wyeth, scion of a family of famous artists, represents everything that is retrograde about the old, conservative realism, for his art is little more than a facile rehearsal of academic technique at the service of a moribund "tradition." Mr. Warhol, the Pop artist who became the darling of the gossip columnists and the baeu monde, represents what, in the discothéque atmosphere of the 60's, it pleased a great many people to mistake for something avant-garde. Each seemed to embody an esthetic principle that negated what the other stood for.

Yet, seeing thir work side by side on this ocassion, it is clear that both are really skilled illustrators plying a popular trade in the production of easy, ephemeral images. They differ only in the means they employ in reaching a similar end. Whereas Mr. Wyeth offers us a slick parody of the old academic mannerisms, Mr. Warhol gives us a slick variation on modernist reductionism. In the end, however, it comes to the same thing—a vulgar, vacuous, theatrical art that ministers to a cheap and ready taste.

As an exercise in the exploitation of such taste, this show—consisting of drawings as well as the finished portraits—does have an undeniable, indeed almost an archetypal, interest. For its underlying, unacknowledged scenario is a curious, all-male version of Beauty and the Beast.

The role of Beauty is, of course, reserved for the face of Mr. Wyeth, whose handsome features are rendered by Mr. Warhol in his familiar movie-poster manner. There are six silkscreen-and-acrylic versions of this "Portrait of Jamie," based on polaroid pictures, but there could easily be 60. The color varies, but the image is the same—a cosmetic cliché in which personality is sacrificed to the artifice of glamour.

More interesting than Mr. Warhol's paintings are his drawings, which recall Jean Cocteau's pastiche of Picasso's neoclassical style. And indeed, Mr. Wyeth emerges from these drawings looking more than a little like Cocteau's androgenous vision of Jean Marais.

Mr. Warhol, on the other hand, with his acid yellow hair and red-blotched face and vacant stare, makes the perfect figure of a Beast in this pictorial fable. Mr. Wyeth has been unsparing in depicting this unlovely countenance—so unrelievedly grotesque that one wonders if Mr. Warhol, with his unfailing instinct for theatrical effects, had not got himself "made up" for the part.

Then there are Mr. Wyeth's drawings, which give us a more benign and more affectionate account of Mr. Warhol. They are the kind of drawings your might expect to see adorning the pages of New York magazine—illustrating, say, a story about Andy Warhol and his beloved dachshund, Archie. It is Archie, by the way, who appears in both the finished portrait and in many of the drawings, that is the most appealing figure in the show. In this celebrity charade of Beauty and the Beast, only Archie strikes us as somehow a little "human."



"Portrait of Andy," by James Wyeth



"Portrait of Jamie," by Andy Warhol

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Andy Warhol, shown in July, 1986, photo, was widely known for his portraits of pop celebrities and everyday objects. Among his famous works: "Campbell's Soup Can" (1965) and "Marilyn Monroe Diptych" (1962), a detail of which is shown.



United Press International

...and sometimes sent look-alikes in his place to public appearances, claiming they would do just as well as himself.

"I'd prefer to remain a mystery," he said. "I never give my background and, anyway, I make it all up different every time I'm asked."

Casual observers regarded such acts as humorous or irritating "put-ons" in the jargon of the time, but they were taken as seriously as holy writ in the art world.

Warhol was widely regarded as the source of the decade's idea that ... which runs 3½ hours on two screens. It includes one scene in which a drugged actor goes berserk and attacks the camera, plus much gritty scatological wit.

When it was suggested to Warhol that such scenes should be cut, he said, "Well if it gets to a place the projectionist doesn't like, he can just turn down the sound or put his hand over the lens."

Despite his unassuming demeanor, Warhol had a charismatic personality that acted as a magnet and catalyst for people who were tal... scious corporations.

He was born Andy Warhola in Pittsburgh, Pa., on Aug. 6, 1927, one of three sons of Czech immigrants. After attending Carnegie Institute of Technology (now Carnegie-Mellon University) in Pittsburg, he moved to New York in 1949, where he lived in a basement apartment on 103rd Street with a mixed group of young men and women, all of whom had artistic ambitions in dance, theater or art.

Warhol, although young and scruffy, had skill as a commercial artist and drew for such fashiona...

In 1975, he came to Lo... to autograph his autob... "Andy Warhol from A to... beleaguered him at a B... bookstore, where he ... autographed anything th... ed, including a girl's ch... called the epicene little ... Andy.

Asked how he felt abou... said, "I think they are m... of me."

Later, chatting with a ... about bitter New York ... Warhol said, "They don... me. I wear panty hose."

WARHOL: Pop Art Pioneer Dies in New Yo

Continued from Page 1

ing Stones or the Beatles.

Posters made from his flat-out images of commonplace objects like soup cans and Brillo boxes introduced a mass audience to the pleasures of socio-critical irony.

Activity in painting, film and the publication of tape-recorded texts helped foster the idea of the artist as a multimedia performer, entrepreneur and concept-maker, breaking down barriers between fine and popular art and between media-celebrity and the once-esoteric fame of painters and sculptors.

Warhol became noted for pithy aphorisms like, "In the future, everybody will be famous for 15 minutes."

Employing ordinary commercial imagery so seemingly untransformed that it was widely taken for a humorous hoax, he came to note in the early 1960s with poster-like paintings of Campbell's soup cans, first shown publicly at Los Angeles' Ferus Gallery in 1962.

He went on to produce images of everything from Blue-Chip Stamps to dollar bills and Brillo boxes.

Celebrity Portraits

A trademark-image were portraits of celebrities, such as Marilyn Monroe or Elvis Presley, repeating the same photographic face in a checkerboard pattern. The image was made poster-like by its production on a silk-screen device.

Although mainly known as a cool ironist, Warhol leaves a legacy of riveting Expressionist style paintings commenting wordlessly on the violence and tragedy of the time.

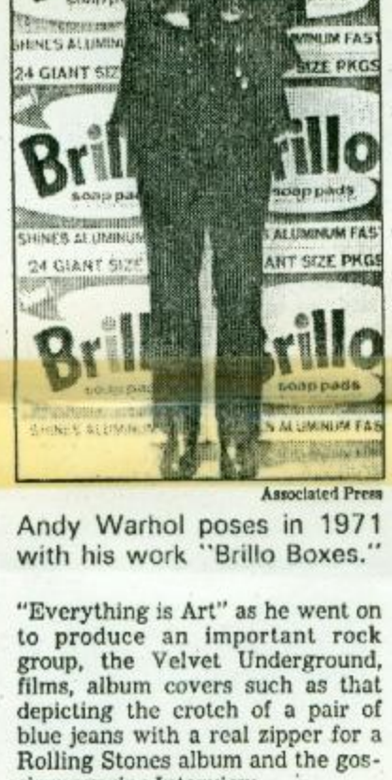
Today, connoisseurs of his art regard these images of electric chairs, racial violence and the nauseating absurding of women poisoned by canned tuna as among his most significant art. He often evoked mordant tragedy, as in his image of Jacqueline Kennedy at the funeral of her assassinated husband.

Warhol insisted that he loved the feeling of boredom and that he wanted to "be a machine." Much of his art was mechanically reproduced and as he came to be better known, he turned the making of works over to assistants in his New York studio, the Factory.

The artist claimed to be dedicated to anonymity. He had a rubber stamp made of his signature and sometimes sent look-alikes in his place to public appearances, claiming they would do just as well as himself.

"I'd prefer to remain a mystery," he said. "I never give my background and, anyway, I make it all up different every time I'm asked."

Casual observers regarded such acts as humorous or irritating "put-ons" in the jargon of the time, but they were taken as seriously as holy writ in the art world.



Associated Press

Andy Warhol poses in 1971 with his work "Brillo Boxes."

"Everything is Art" as he went on to produce an important rock group, the Velvet Underground, films, album covers such as that depicting the crotch of a pair of blue jeans with a real zipper for a Rolling Stones album and the gossip magazine Interview.

Early films, like "Empire," were galvanically boring exercises consisting of nothing but an eight-hour-long shot of the Empire State Building. When asked to illuminate the subtleties of these films Warhol would explain that he was afraid to turn off the camera because he was just learning how to use it.

Later films, often made in collaboration with director Paul Morrissey, became more accessible and employed stunningly attractive unknowns that Warhol drew from an entourage of characters who hung around the Factory. Warhol called them his "superstars." They often used outrageous names like "Ultra-Violet" and sometimes included such underground actors as the brilliant Taylor Mead.

Warhol's best-known film was the cult classic "Chelsea Girls," which runs 3½ hours on two screens. It includes one scene in which a drugged actor goes berserk and attacks the camera, plus much gritty scatological wit.

When it was suggested to Warhol that such scenes should be cut, he said, "Well if it gets to a place the projectionist doesn't like, he can just turn down the sound or put his hand over the lens."

Despite his unassuming demeanor, Warhol had a charismatic per-

ented, disturbed, or both.

In 1968, one of the artist's female followers shot him in the chest in the Factory elevator because he was "exercising too much influence" over her life. The shooting, within hours of Sen. Robert F. Kennedy's assassination in Los Angeles, changed Warhol's life in that he became more cautious of his associates and frequented more conventional circles.

"I met a lot of people I thought were imaginative and creative, because they were beautiful or different," he reflected later. "A lot of them turned out to be drug freaks or just plain crazy. Now, I'm afraid to get close to people like that any more. I just watch life like a movie. Movies are better movies than life."

Objects of Worship

Warhol openly worshiped money, celebrities and fame, acting the role of a street-urchin fan. As years passed, the artist himself gained both celebrity and wealth, although even in a suit or tuxedo he continued to cultivate the rumpled appearance that earned him the sobriquet "Raggedy Andy."

Locally, his work is included in the collections of both the Los Angeles County Museum of Art and the Museum of Contemporary Art. One of his paintings of dollar bills recently fetched $385,000 at auction.

He was invited to the White House and acted in television commercials. His move to media and jet-set celebrity, coupled with a sense that his art had failed to outlive the spirit of the 1960s, made Warhol increasingly irrelevant in the art world until the recent rise of Post-Modernist art. As Marcel Duchamp acted as a guru to Warhol's generation, he himself came to be regarded as an archetypal role model by younger artists.

The frank banality of Warhol's art came to be seen once again as a mirror and criticism of modern society's mass-produced impersonality. Recent art that sees a lack of originality as a virtue is often aesthetically traceable to Warhol.

Warhol recently resumed creating works for some favored organizations, such as the Save the Children campaign, and he was scheduled to appear Friday at an awards ceremony for socially conscious corporations.

He was born Andy Warhola in Pittsburgh, Pa., on Aug. 6, 1927, one of three sons of Czech immigrants. After attending Carnegie Institute of Technology (now Carnegie-Mellon University) in Pittsburg, he moved to New York in 1949, where he lived in a basement apartment on 103rd Street with a mixed group of young men and women, all of whom had artistic ambitions in dance, theater or art.

Warhol, although young and

ble publications as Glamou and Harpers Bazaar, specia drawings of shoes. His attempts at fine art car taking literally the advice teacher who said he shou things he really liked. Sin hol liked ordinary thin comic strips, canned food drinks—he painted them.

Tells of Experience

"I'd been eating soup f for 20 years, so I painte explained.

Warhol is survived brothers who still live in t burgh area. However, bo and Paul Warhola declined ment on the death of their Funeral arrangements v complete.

His first cousin, Michael of Pittsburgh, remembered fondly:

"He was always paintin he was a kid," he told Unit International. "He was v pleasant. He was sickly was a kid. He was a reg That's all."

Looking at the 1945 S High School yearbook Su said it showed a picture of blond Andy, with a caption "Andrew 'Andy' Warhol, ine as a fingerprint.' "

Fellow pop artist Julian bel, whose early work w enced by Warhol, called "a tragedy."

"He was absolutely on greatest we ever had in th try," Schnabel told the v vice.

Schnabel said he visit hol's studio last week overwhelmed by his late which included painting Last Supper. "One was feet long," he said. "The i repeated about 50 times."

"In about 30 years, y how really important his Schnabel said. "As impo you think his work is now, more important later. He far ahead of everybody els

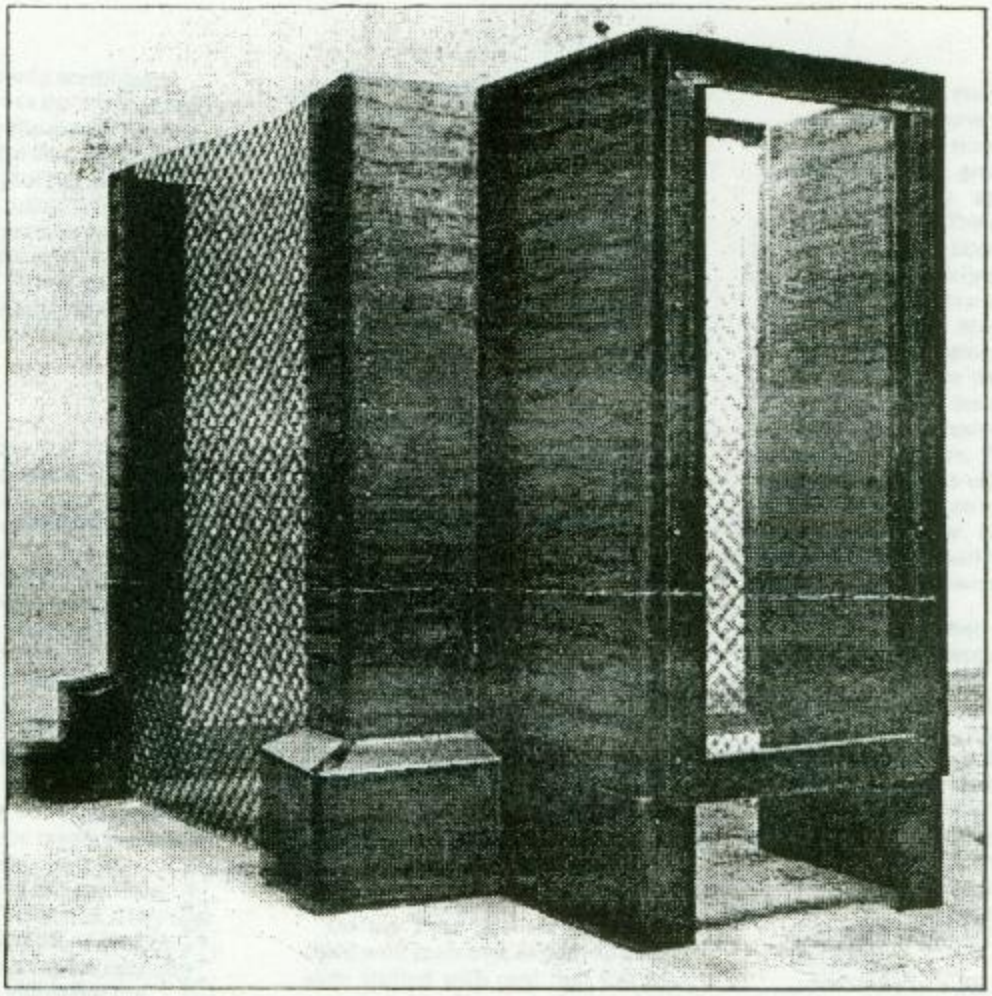
Affection for Ordinary

The secret of Warhol's probably lay in his frank for the ordinary, his fun shyness and a kind of candor. He appealed as street people as to aesthet

In 1975, he came to Lo to autograph his autob "Andy Warhol from A to beleaguered him at a bookstore, where he autographed anything th ed, including a girl's ch called the epicene little Andy.

Asked how he felt abou said, "I think they are m of me."

Later, chatting with a about bitter New York



Susana Solano's "Dos Nones"—cages that seem to encompass the history of the Inquisition and the guillotine, and also of domestic incarceration

real, so immediate that nothing else exists and so fleeting that everything seems about to vanish.

■

The split personality of Warhol sets the tone for several extravagantly promoted American artists who have been getting enormous international attention. Peter Halley, Jeff Koons, Sherrie Levine and Meyer Vaisman, all well represented in the Carnegie International, are cooler and more detached than the West Germans. They are warier of materials, warier of big subjects, warier of the personality of the artist as an artistic focus. In a period where there is so much concern, particularly in the United States, about the way art is bought and sold, and about the purposes art may be pressured to serve, their appropriations from popular culture, everyday life and older art are almost commentaries on the impossibility of art letting itself go.

The difference between the art inspired by Beuys and the art inspired by Warhol underlines a profound reversal. In the 1950's and 60's, American art was comfortable with itself and European art was trying to find its way. At the end of the 1980's, European art is comfortable with itself, and American art is trying to understand its confusion and loss. European artists approach limits as a condition of freedom; younger American artists are trying to consider what limits mean.

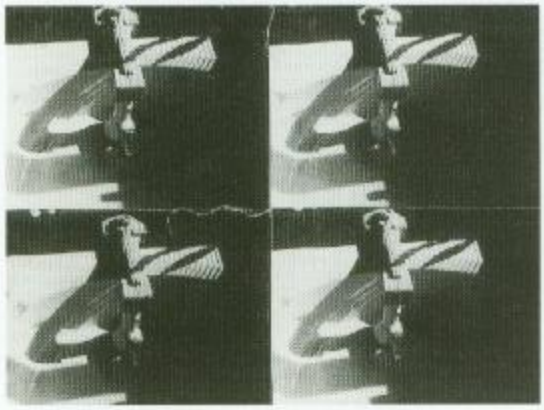
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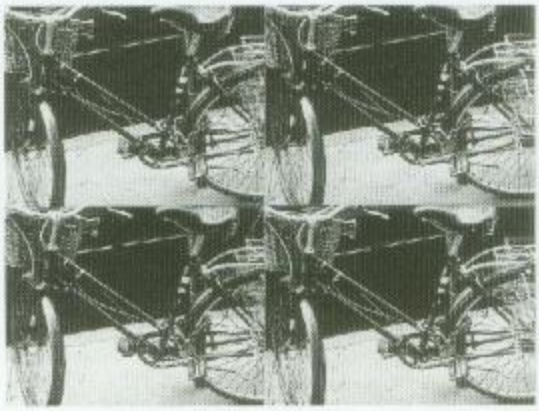
Abstract Expressionism is a key to the differences between Beuysian and Warholian art. The German Romantic tradition has enabled postwar West German artists to feel comfortable with the achievements of artists like Jackson Pollock and Barnett Newman. In the last 10 years, the West German big three — Kiefer, Polke and Gerhard Richter — have done more to extend the achievements of Abstract Expressionism than artists of any other country.

All the American painting with breadth and conviction in the Carnegie International has drawn freely from Abstract Expressionism. The new paintings of Susan Rothenberg, with their serpentine figures slithering out of



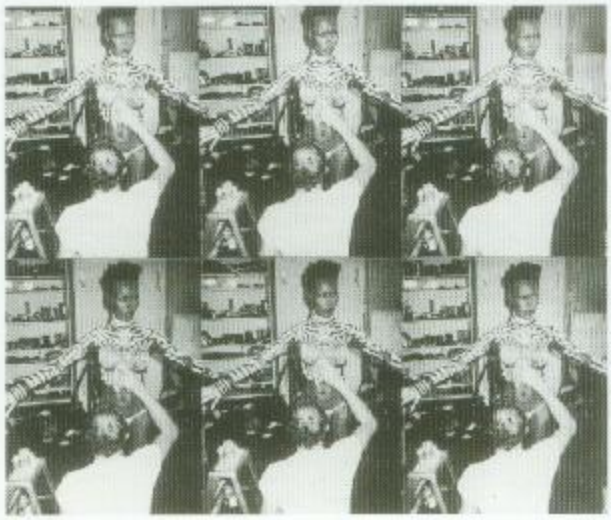
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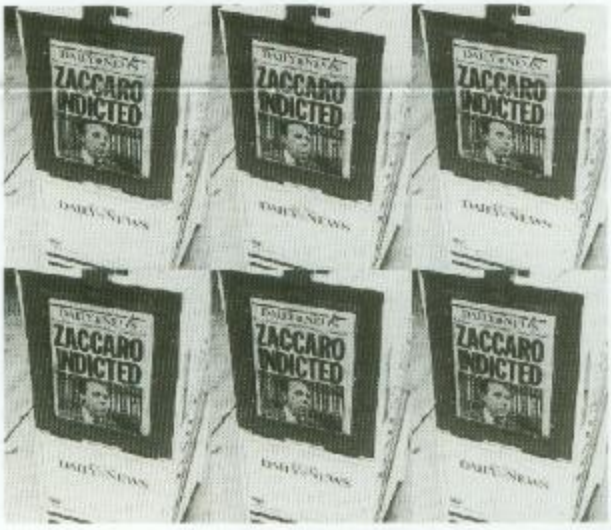











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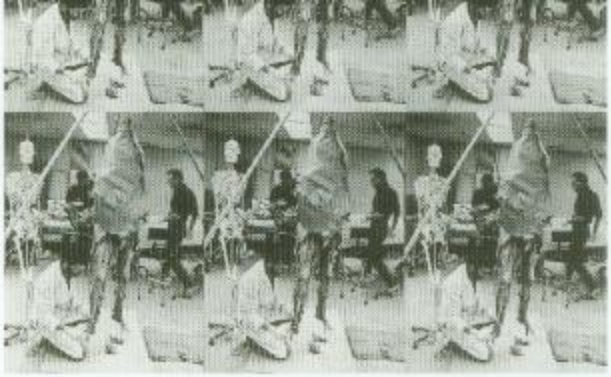


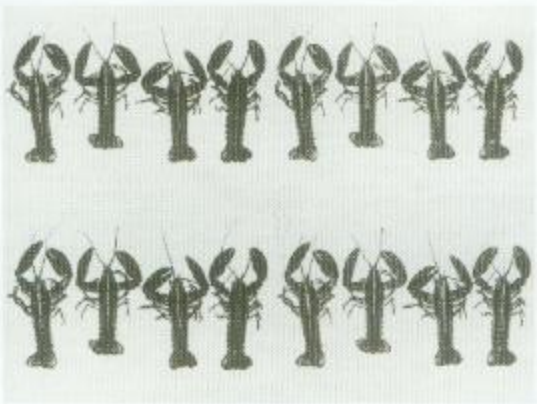








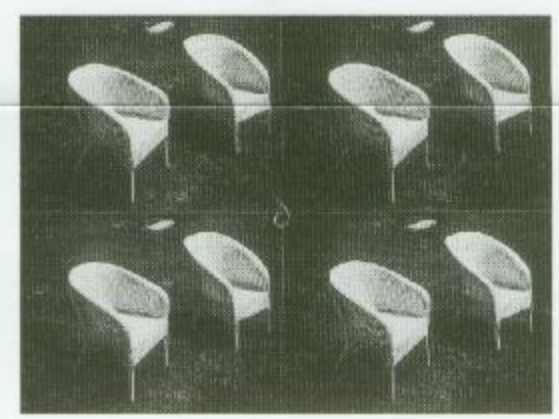





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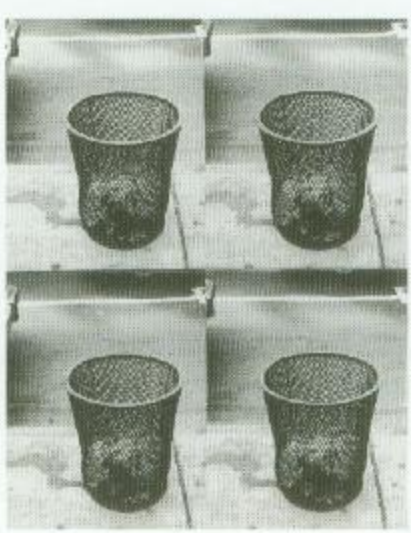

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THE BIG
SNOW!











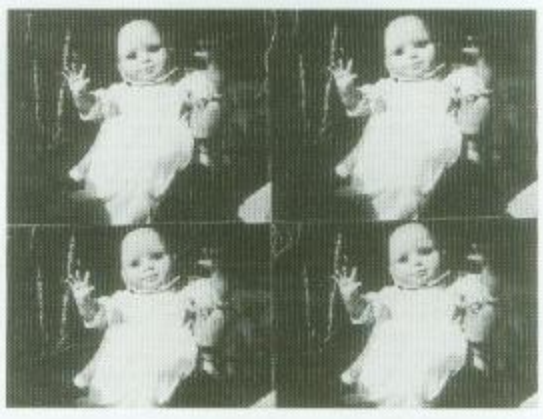




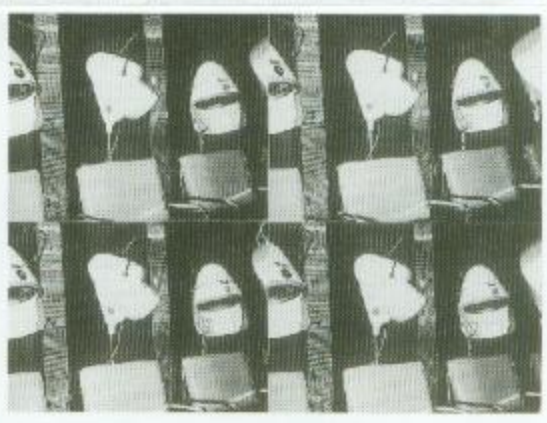
















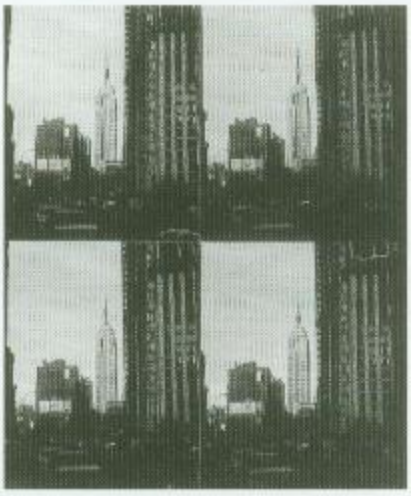


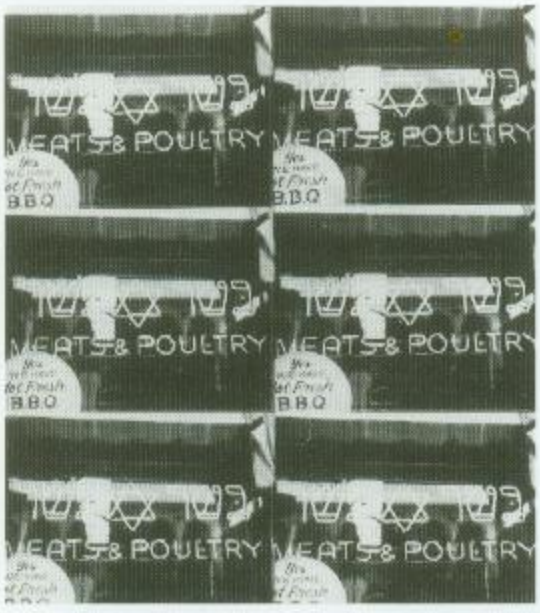
© The Andy Warhol Foundation for the Visual Arts, Inc./1986



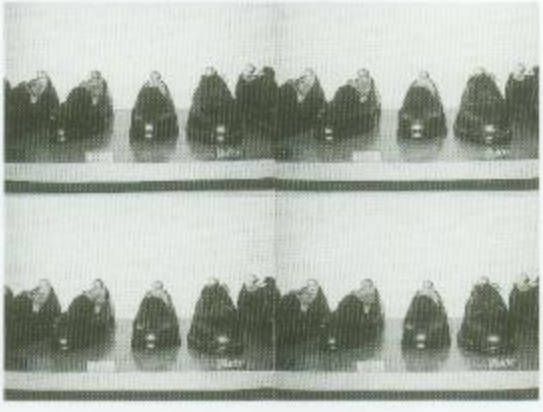


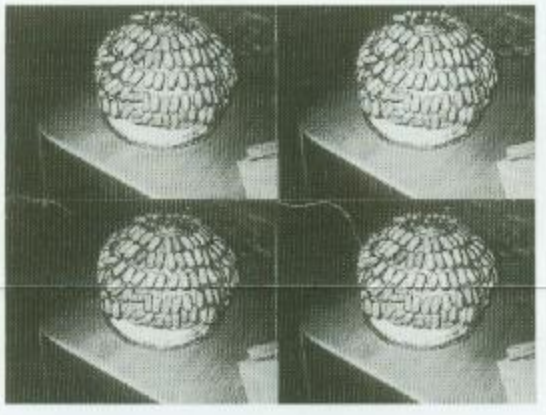


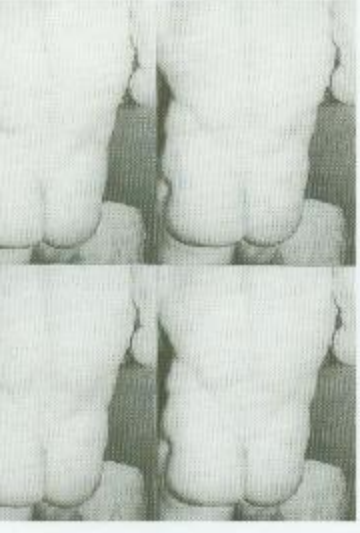


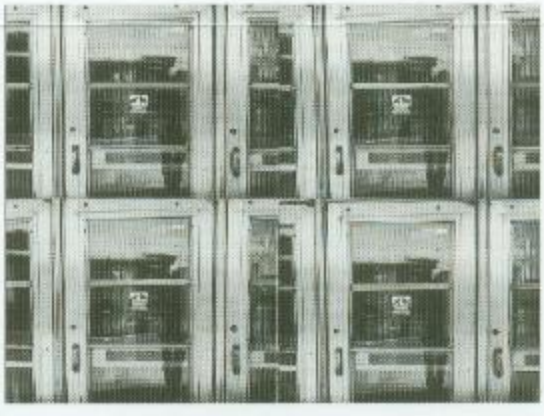




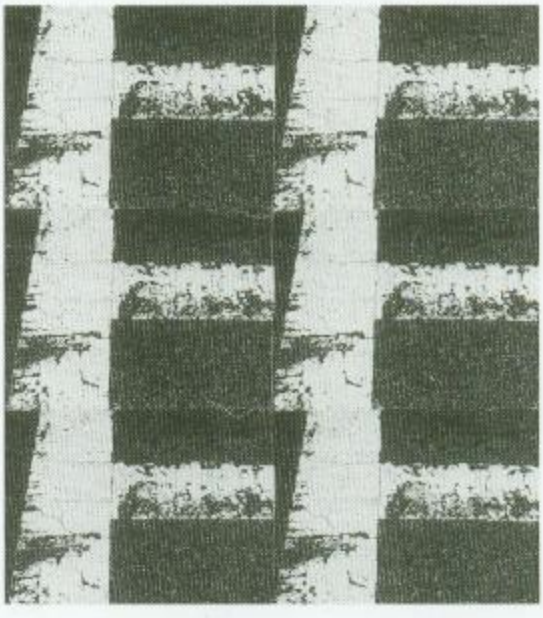


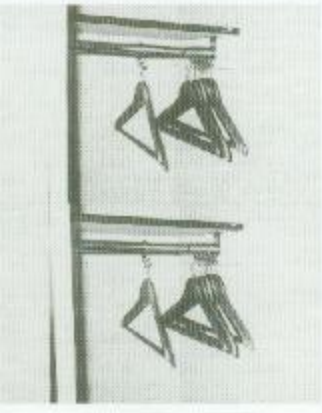


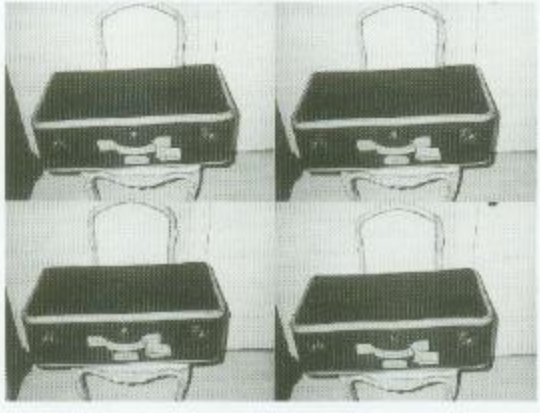












ARTIST'S FILE

ARTIST'S FILE

WARHOL ANDY

LATER

THE ANDY WARHOL MUSEUM
CARNEGIE MUSEUMS OF PITTSBURGH
SPRING AND SUMMER 1997

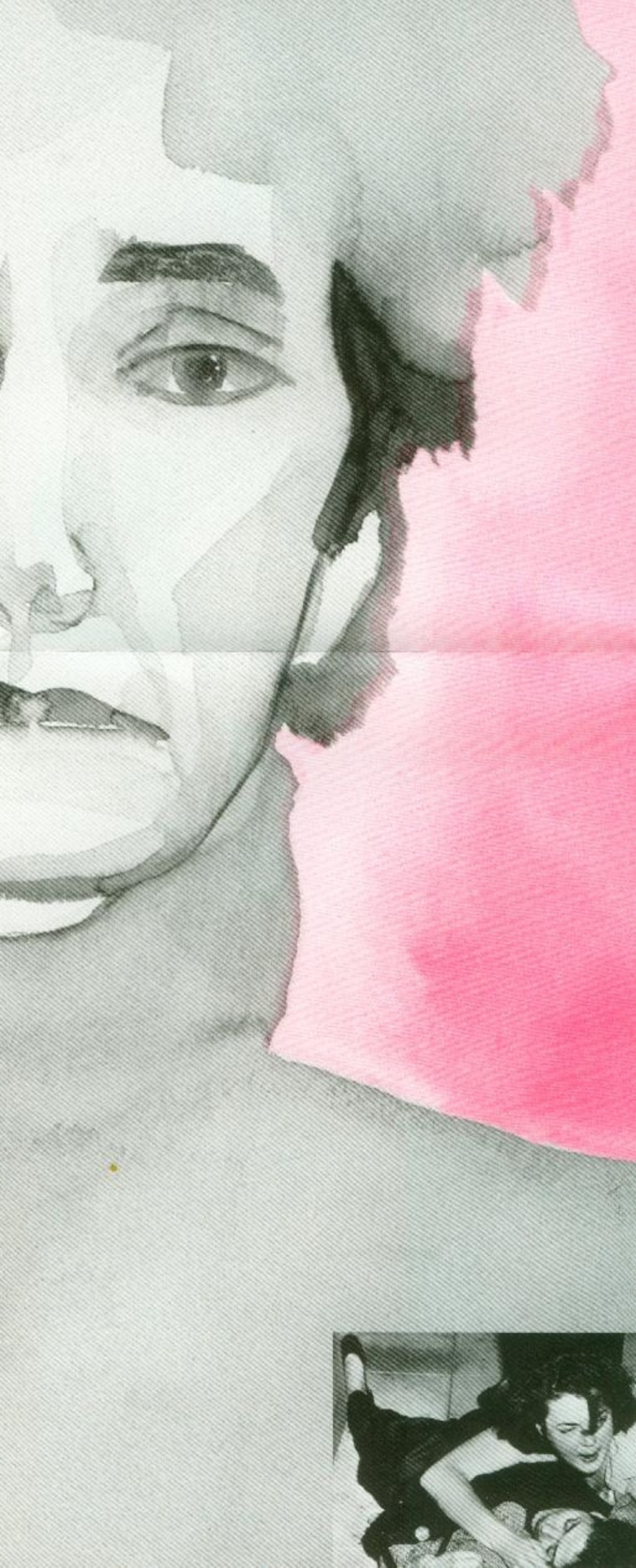


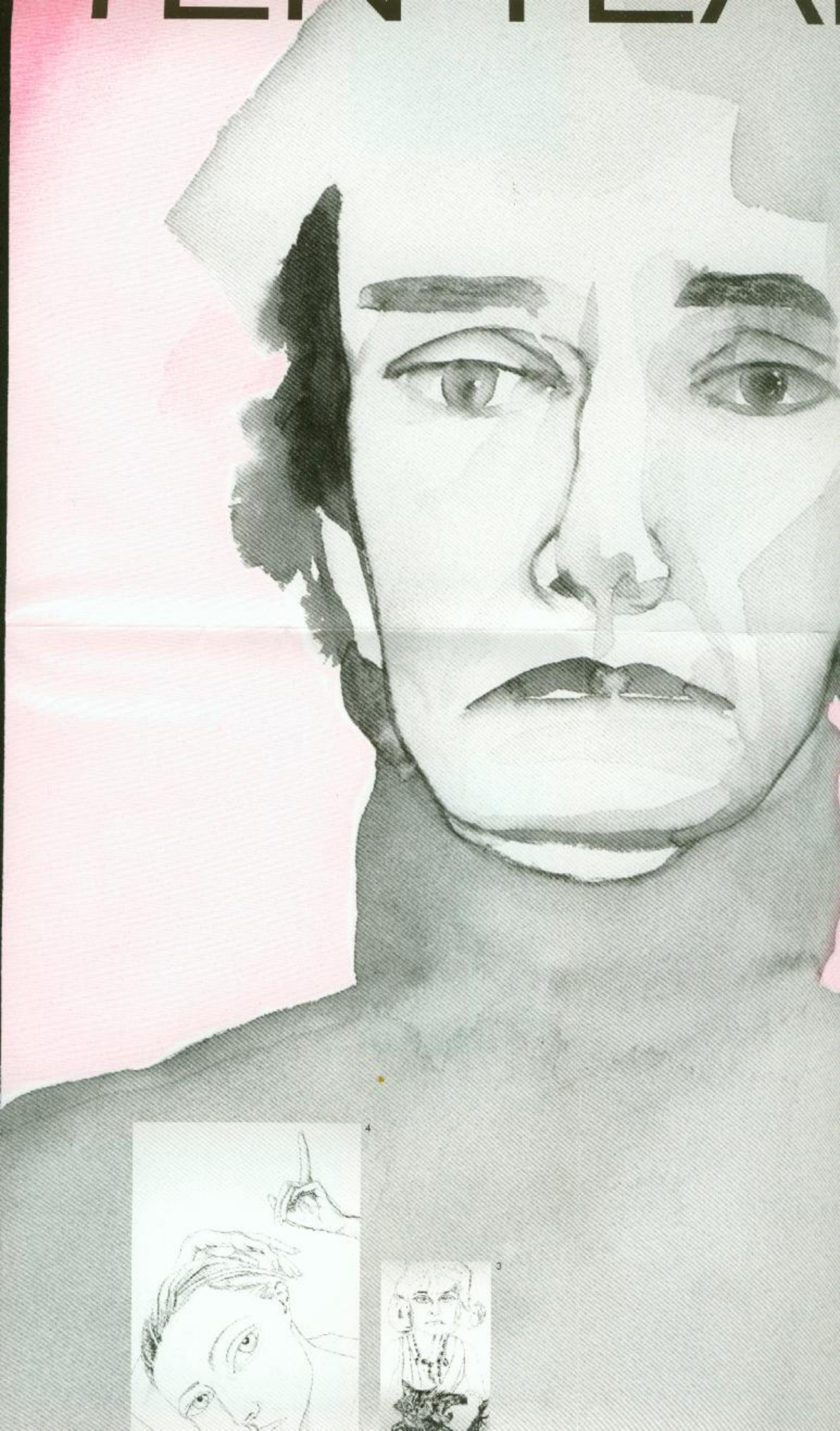
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2

Illustrations:
Large Image, Francesco Clemente, *Andy Warhol*, 1987
1. Billy Name photograph of International Velvet and Allen Midgette in Andy Warhol's ☆☆☆☆ (Four Stars),1966-67
2. Press photograph of a suicide victim from Warhol's collection
3. Francesco Clemente, *Anne Bancroft*, 1987
4. Francesco Clemente, *Gwyneth Paltrow*, 1987
5. Edward Wallowitch contact sheet of Andy Warhol and Gerard Malanga, 1963
6. Francesco Clemente, *Allen Ginsberg*, 1987
7. Press photograph of a suicide, used by Warhol in the creation of his painting *Suicide*, 1963
8. Mike Kuchar in Pittsburgh, 1978, photo: Robert Haller
9. Candy Darling in *Women in Revolt*, 1970-72
10. Andy Warhol, *Chanel*, 1985
11. Cover of *Who is Andy Warhol?*
12. The Andy Warhol Museum Cafe





Exhibitions

February 19–April 27
Silver and Gold: Edward Wallowitch Photographs, Andy Warhol Illustrations

The photographer Edward Wallowitch was a close friend and contemporary of Andy Warhol. This exhibition presents an extensive selection of Wallowitch's photographs, including numerous portraits of Warhol from 1956-64. These rarely seen works document Warhol's artistic and physical transformation during this important period in his career. The exhibition also brings together several drawings by Warhol and the Wallowitch photographs upon which they were based, particularly Warhol's illustrations for A Gold Book (1957).

April 12–August 31
Francesco Clemente: Portraits

The first major exhibition of Clemente's portraits, for which he has used frescoes, watercolors, pastels, and other media. His subjects have included writers and poets such as Allen Ginsberg and Rene Ricard, and other artists such as Jean-Michel Basquiat and Andy Warhol, who were friends of the artist. Recently he has also done a series of portraits for the forthcoming film *Great Expectations*, with Robert De Niro, Gwyneth Paltrow, and others.

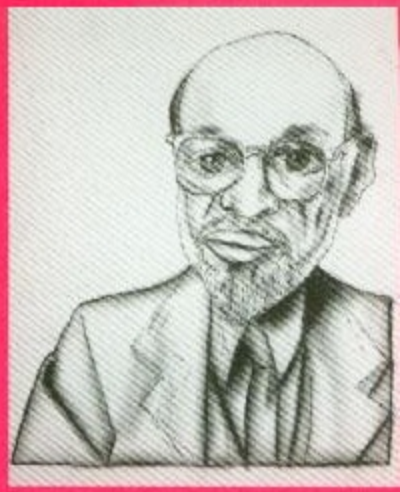
April 12–August 31
Death in America: Photographs from the Andy Warhol Archives



Exhibited for the first time, photographs of suicides from the large collection of press photos that were among the inspiration for the series of paintings Warhol called "Death in America." These sometimes lurid images from the heyday of tabloid photography are compelling and repellant, shocking and numbing. Is it true, as Warhol said, that "when you see a gruesome picture over and over again, it doesn't really have any effect?"



5



6

Films

The Andy Warhol Museum presents chan
film and video work daily in the theater o
films on video disc are shown continuousl
Other special programs including screenin

as well as personal appearances by artists, scholars, and celebrities are regularly scheduled in the theater.

April 25
7:30 p.m.
New York film and videomaker Mike Kuchar in person presented with Orgone Cinema



May 24
7:00 p.m.
Underground Cinematheque

June 13
7:30 p.m.
Film and videomaker Leslie Thornton in person

June 20-22
Three Rivers Juried Film Festival

July and August
Thursday and Sunday afternoons,
Friday evenings
Hollywood Icons series featuring classic star of the silver screen

July 25
7:00 p.m.
Underground Cinematheque hosted by Billy Name

July 26
12:00 p.m.
Andy Warhol's *Empire* anniversary screening

August 15
7:30 p.m.
Orgone Cinema presents More New Films and Videos by Pittsburghers

os 1963-1968
e prints of Billy Name's classic photos
g to Warhol, Name's photos were
ose" to capturing the feel of the 1960s
photographs, archival material related
erests in astrology and sex, as well
ol's art and films, will be shown. This
Andy Warhol Museum, the Institute
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ons

ndy Warhol's Portraits
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Lady
rk
as one of Andy Warhol's
alented Superstars. Through
s personal journals and
e her life and career from
central role in New York's
cles during the late 1960s
Andy Warhol Museum
it includes work by
Scavullo, Peter Beard,
The show is being mounted
forthcoming publication
diaries and will be presented
r this year.



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10

Evening Events

April 11
Spring Gala
To celebrate the 75th anniversary of its No 5 fragrance, Chanel has chosen to introduce a limited edition, repackaging its perfume with images designed by Andy Warhol in 1985. Chanel and Kaufmann's have partially underwritten a fundraising cocktail party which will be followed by our annual dance party in a tent behind the museum. On this night the museum will remain open and free to the public until 2:00 a.m. For tickets and information, please call (412) 237-8342.

April 12 at 7:30 p.m.
Robert Creeley and John Wieners
Two poets, whose portraits are included in Francesco Clemente's exhibition, will read their own work.
Co-sponsored with Caliban Book Shop, Pittsburgh

Free with Museum admission

Publications



Who is Andy Warhol?
Edited by Colin MacCabe with Mark Francis and Peter Wollen, published by the British Film Institute and The Andy Warhol Museum

An anthology of essays and texts from the conference *Warhol's Worlds*, held at The Andy Warhol Museum in 1995. Contributors include Victor Bockris, Michael Eaton, Hal Foster, Christopher Hitchens, Patrizia Lombardo, Richard Martin, Tony Rayns, Ralph Rugoff, Steven Shaviro, John Smith, Amy Taubin, Lynne Tillman, Matthew Tinkcom, Peter Wollen, and Mary Woronov. The book will be published in May and will be available in the museum store. Price $19.95.

New Cafe

The Underground Cafe will reopen on May 1 after reconstruction following the flood of January 1996 with a new caterer and a liquor license. Cocktails will be available Friday evenings at the cocktail bar with surprise visits by special guests.



Admissio

Museum Hours:

Wednesday and Sunday	11
Thursday, Friday, Saturday	11
Monday and Tuesday	Cl

Admission:

Adults	$6
Senior citizens	$5
Students with ID and children 3-18	$4
Members of the Carnegie	Fr

The above are suggested admission cont
To reserve special event tickets please ca

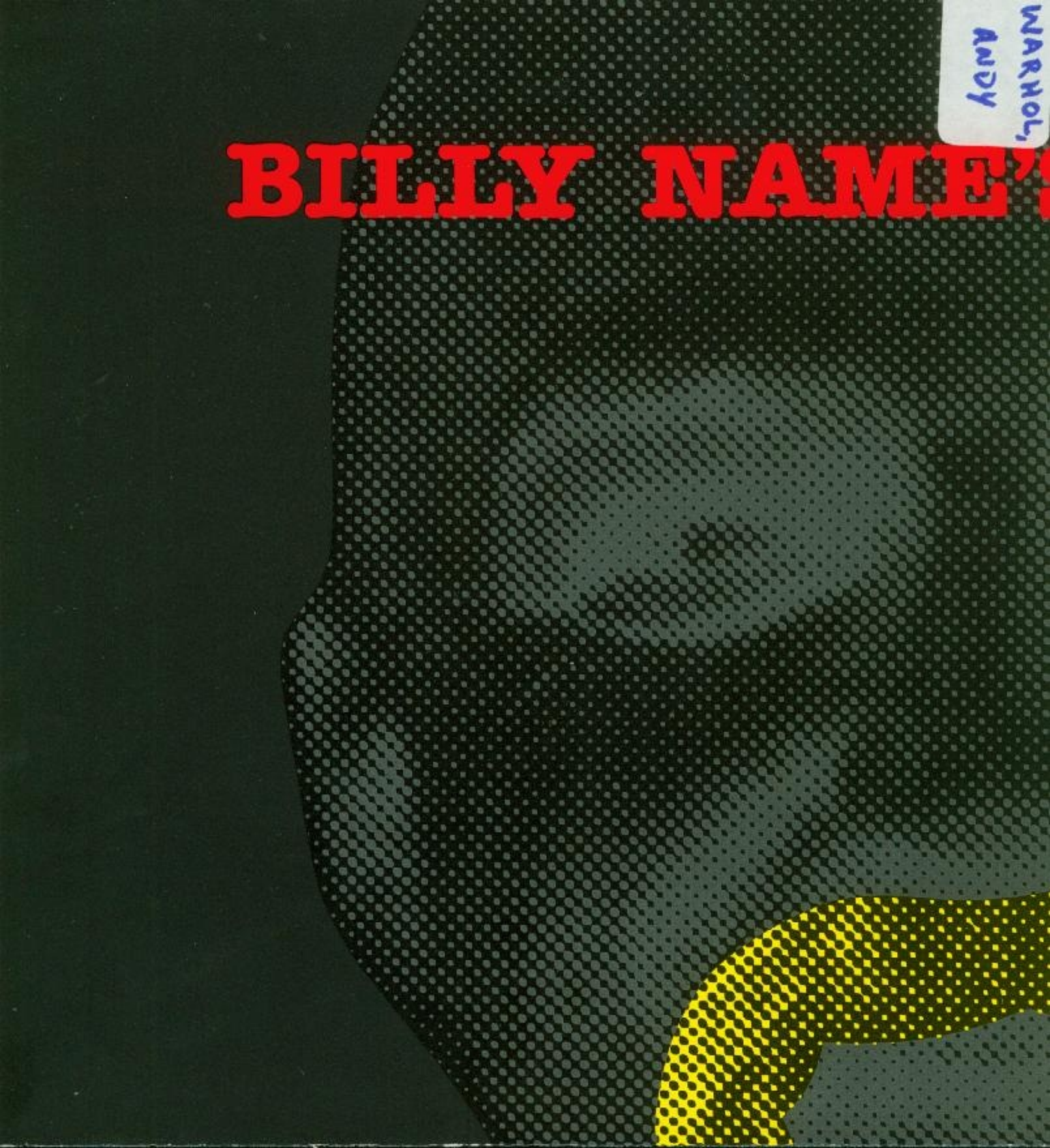
The Andy Warhol Museum is located o
the 7th Street Bridge from downtown Pi
are located one block north of the Muse
behind the Museum on General Robins

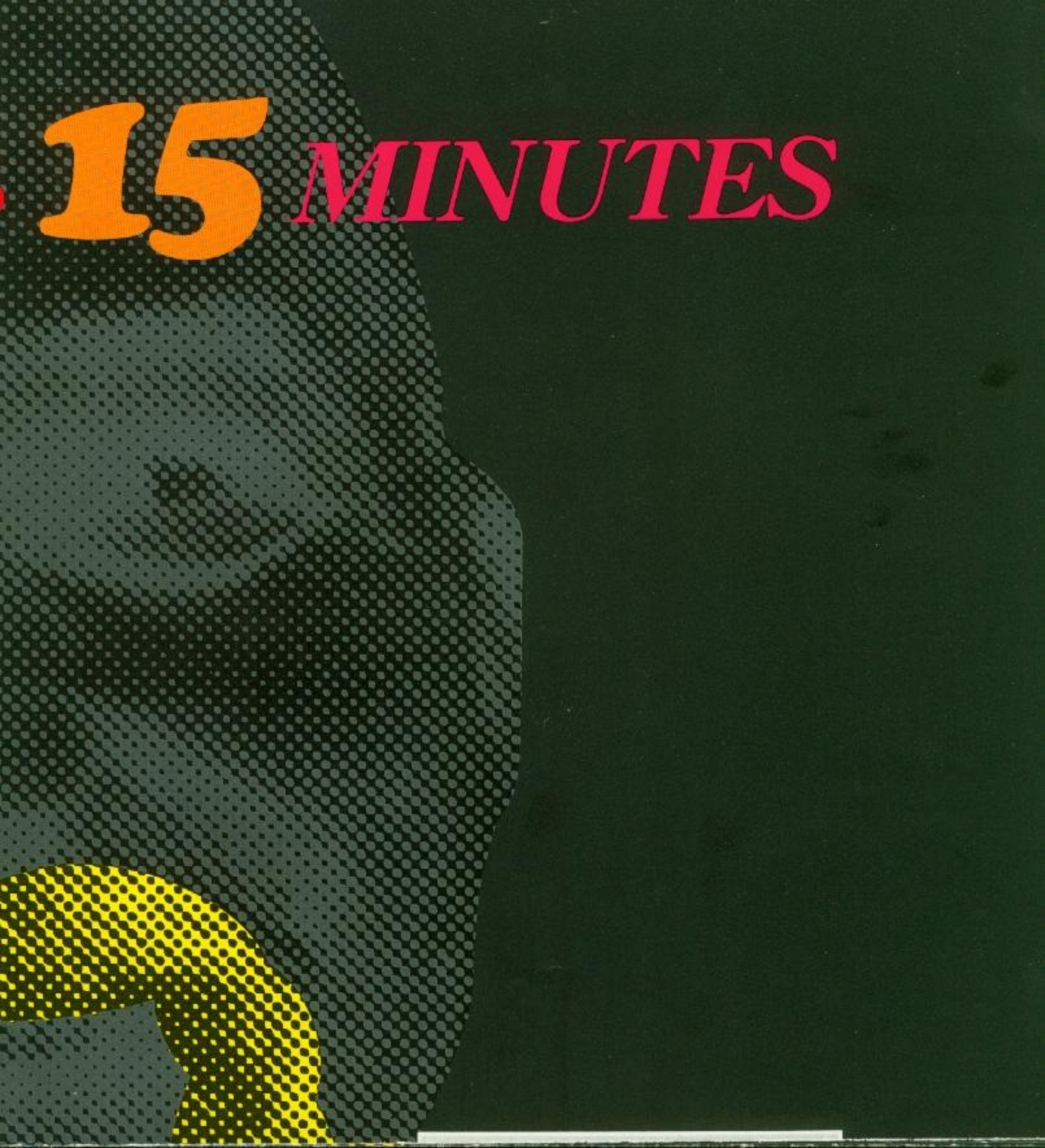
The Andy Warhol Museum is one of th
of Pittsburgh and is a collaborative proje
Dia Center for the Arts, and The Andy
the Visual Arts, Inc.

THE ANDY WARHOL MUS
117 Sandusky Street
Pittsburgh, PA 15212-5890
Tel: (412) 237-8300
Fax: (412) 237-8340

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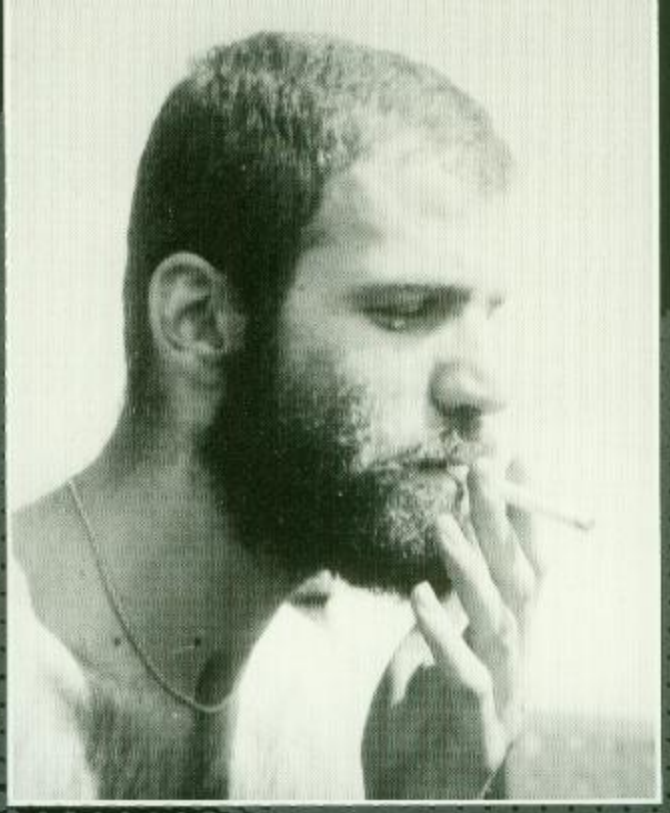

15 MINUTES

The Silver Era at







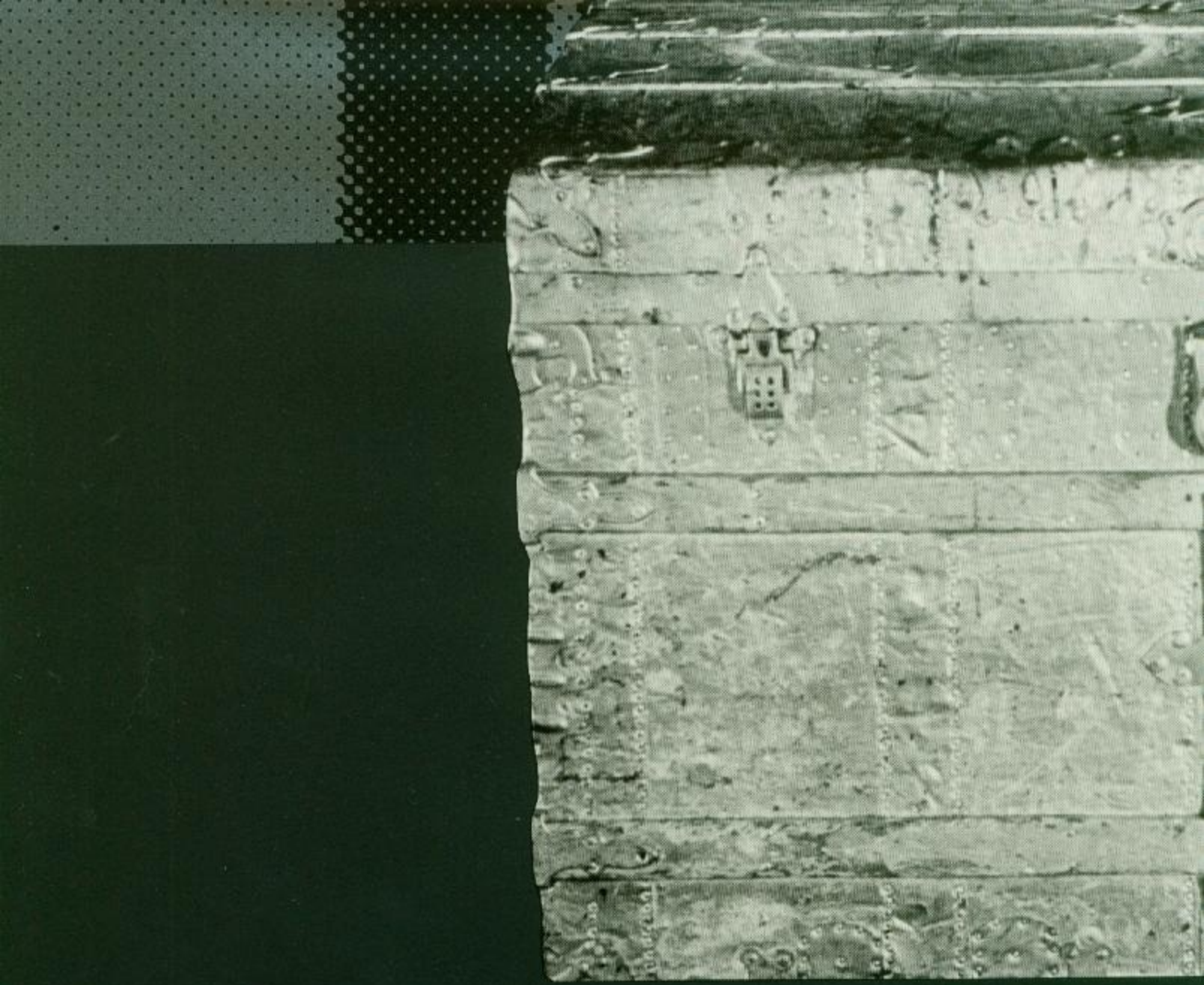


Warhol's Factory

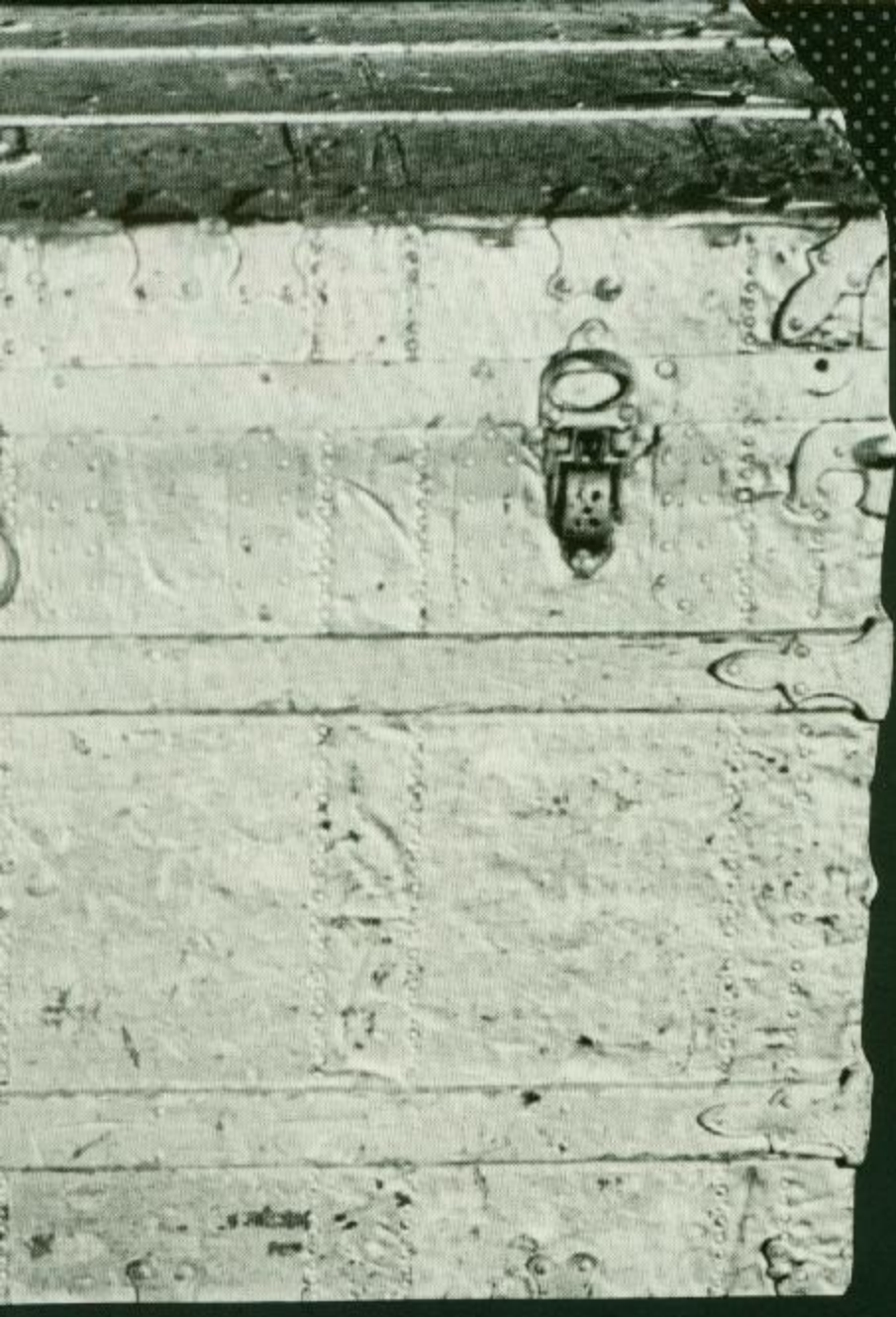








Vassar Colleg



ge Art Gallery

January/February 1989

Andy Warhol and Cecil Beaton

DESIGN AND DRAUGHTSMANSHIP





61

was after me for a long time to introduce him to Cecil," Lisanby explained...Lisanby made Warhol wait nearly two years before he finally relented and brought Andy to one of Beaton's cocktail parties.[1]

The current show is an attempt to investigate the affinity between these two artists: the one at the height of his power and influence and the other just forming habits and preferences which would inform his later work. The Beaton material on display is from a private collection and has never been exhibited before. It includes brilliantly colored examples of Beaton's costume designs for the 1954 Old Vic production of Shakespeare's *Love's Labour's Lost* (figs. 24, 30) as well as a fascinating series of costume designs for the New York City Ballet's 1952 presentation of Fredrick Ashton's *Picnic at Tintagel* (fig. 17). We are also pleased to present a group of delicate ink drawings for the 1951 New York City Ballet production of Tchaikovsky's *Swan Lake*. Beaton conceived this presentation as a stark visual dance of white swans and men in pale rose against a wild backdrop in tones of grey. These drawings, each crammed with many ball-point pen studies for this famous ballet, show Beaton at his most inventive, conjuring up costume after costume and incorporating them all in a landscape of fantastic proportions. The star among the Beaton material is a marvelous drawing for the original stage production of *My Fair Lady* (fig. 31). The drawing depicts a young lady in a bold black and white gown for the famous Ascot scene. This celebrated scene, the most visually stunning of all of Beaton's many stage designs, depicted the upper-class of British society gathered for the races at Ascot garbed exclusively in black and white. This drawing is all the more rare because it retains the original fabric swatches for the gown and the elaborate hat that the actress wore in the 1956 production.

Something of Beaton's ultra-chic sensibility can be seen in two exquisite drawings Warhol made in the 1950s. In one drawing a dapper lady with her pet dog preens outside a stylized English manor (fig. 60), the other drawing shows a flapper clad in a long green dress, elegantly serving tea (fig. 61). The single most pictorially daring image is a deceptively simple gold-leaf silhouette of a woman's head in profile (fig. 57). This image, with its off-hand sense of casualness and its loving attention to detail and finish, is indicative of much of the work from this period and clearly reminiscent of Beaton's refined yet relaxed sensibility.

We are pleased to be able to bring drawings by Andy Warhol and Cecil Beaton together in order to better assess exactly how much the young Warhol might have taken from the older and more established artist. By investigating the possible influences for Warhol's work from the 1950s we hope to suggest that the roots of Pop art lay, to no small extent, in the conventions of the commercial and design worlds of which Beaton was a leader.

Andrew Ehrenworth, Director

1. David Bourdon, *Andy Warhol* (New York: Abradale Press-Harry N. Abrams, Inc.; 1989) page 50. From an interview Bourdon conducted with Charles Lisanby, August 7, 1987. For further discussion of how Beaton's lifestyle influenced the young Warhol, see pages 50-55.

BEATON DRAWINGS

From: *Les Illuminations*, 1950
Ballet by Frederick Ashton, music Benjamin Britten
New York City Ballet, New York

1. *Sweep*
Ballpoint pen on paper, 11 x 8 1/2 inches, Signed and annotated "Sweep, Scene I, Les Illuminations" in ink

2. *Untitled (Royal Procession)*
Ballpoint pen and colored ink wash on paper
11 x 8 1/2 inches, Unsigned

3. *Untitled (Herald)*
Ink and colored ink wash on paper, 16 1/2 x 13 3/4 inches
Signed and annotated "W., Herald, 'Royalty Sequence'" in ink

4. *Untitled (Drummer)*
Ink and colored ink wash on paper, 16 1/2 x 13 3/4 inches
Signed and annotated "I., Royalty Sequence" in ink

5. *Untitled Backdrop Design (Explosion)*
Colored ink on red paper, 13 3/4 x 20 inches, Unsigned

From: *Swan Lake (one-act version)*, 1951
Ballet by George Balanchine, music Peter Tchaikovsky
New York City Ballet, New York

Unless noted, all drawings are:
Ink on paper, 16 3/4 x 13 3/4 inches, Signed in pencil

6. *Untitled (Backdrop Designs)*

7. *Untitled (Costume Design with Dragons)*

8. *Untitled (Costume Design with Male and Female Dancers)*

9. *Untitled (Costume Design for Female Dancers and One Couple)*

10. *Untitled (Pas de Deux)*

11. *Untitled (Costume Design for Male Dancers)*

12. *Untitled (Costume Designs with Two Standing Male Dancers)*

13. *Untitled (Costume Design for Male Dancer with Staff)*

14. *Untitled (Double Sided, with Female Dancers on recto, Female and Male Dancers on verso)*

15. *Untitled (Costume Design for Male Dancers, with Archer)*

16. *Untitled (Owl)*
Unsigned

From: *Picnic at Tintagel*, 1952
Ballet by Frederick Ashton, music Arnold Bax
New York City Ballet, New York

Unless noted, all drawings are:
Ink and colored ink wash on paper, Unsigned

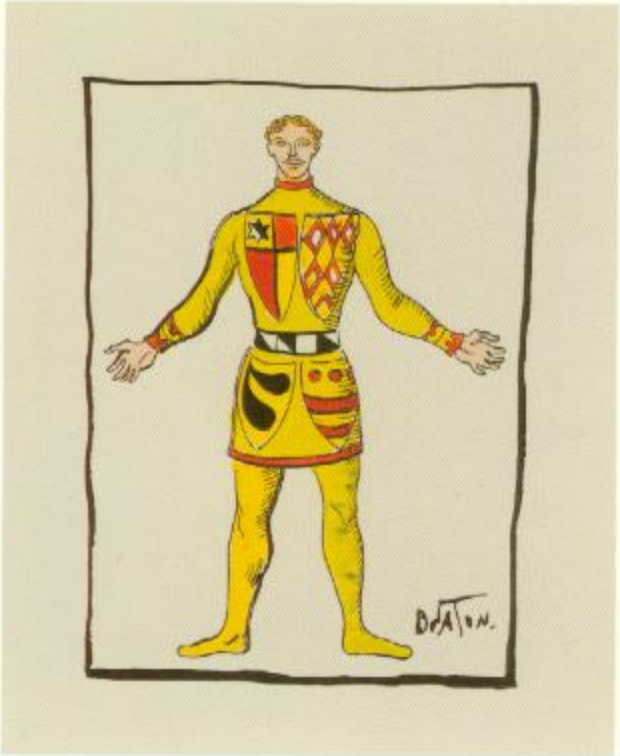
17. *Untitled (Page Boy in Lime Green)*
17 1/8 x 13 7/8 inches, Signed in ink, Illustrated

18. *Untitled (Page Boy in Orange)*
16 7/8 x 13 7/8 inches

19. *2 Servants*
18 1/8 x 12 1/2 inches, approx., Signed and annotated "Picnic at Tintagel–2 Servants" in ink

20. *King Mark* (with Black Cape)
17 x 14 inches

21. *King Mark* (with Blue and Red Cape)
17 1/2 x 14 inches





24

22. *Braengvaene*
Ink and colored ink wash with original fabric swatches pinned to the sheet, 17 1/2 x 14 inches, Annotated "Braengvaene" in ink

23. *Iseult*
17 1/2 x 13 3/8 inches, Annotated "Iseult" in ink

From: *Love's Labour's Lost*, 1954
by William Shakespeare, Old Vic Theatre, London

Unless noted, all drawings are:
Ink and colored ink wash on paper, Signed and titled in ink

24. *Ferdinand, King of Navarre*
18 7/8 x 8 1/8 inches, Illustrated

25. *Attendant on Ferdinand*
18 7/8 x 8 3/8 inches

26. *Blackamoor*
18 7/8 x 7 1/8 inches

27. *Berowne*
18 7/8 x 10 1/8 inches

28. *Princess of France*
18 3/8 x 10 inches

29. *Attendant and Scene Shifter*
18 7/8 x 8 7/8 inches

30. *Marcadé*
18 7/8 x 12 7/8 inches, Illustrated

From: *My Fair Lady*, 1956
By Alan Jay Lerner, based on George Bernard Shaw's play *Pygmalion*, Music Frederick Loewe, Mark Hellinger Theatre, New York

31. *Ascot Costume*, 1956
Ink and colored ink wash on paper, 16 7/8 x 13 7/8 inches, Signed in ink and annotated with notes by Beaton in pencil, complete with original fabric swatches pinned to the sheet, Illustrated

From: unknown productions, unless noted, all drawings are unsigned

32. *Untitled (Circus Scene)*, ca. 1950s
Ink and colored ink wash on paper, 13 7/8 x 16 3/4 inches
Signed in ink

33. *Untitled (Three Peasant Woman)*, ca. 1950s
Ink and colored ink wash on paper, 14 3/8 x 9 3/8 inches

34. *Untitled (Harvest Scene)*, ca. 1950s
Ink and colored ink wash on paper, 14 1/2 x 9 1/2 inches

35. *Winter*, ca. 1950s
Ink and colored ink wash on paper, 10 3/4 x 18 5/8 inches

36. *Spring and Choristers*, ca. 1950s
Ink and colored ink wash on paper, 18 5/8 x 23 5/8 inches

WARHOL DRAWINGS

Except where noted, all drawings are unsigned and stamped on the verso by the Andy Warhol Foundation for the Visual Arts, New York

37. *Female Portrait*, ca. 1953
Ink on paper, 11 x 8 3/8 inches

38. *Napoleon*, ca. 1953
Ink and colored ink wash on paper, 14 x 10 5/8 inches

39. *Double Portrait and Chalice*, ca. 1954
Ink and colored ink wash on paper, 23 x 21 inches

40. *Female Figure (in Long Dress)*, ca. 1954
Ink on paper, 16 7/8 x 13 7/8 inches

41. *Flamenco Dancers*, ca. 1954
Ink on paper, 8 x 7 1/8 inches

42. *Standing Male Figure (in Tights)*, ca. 1954
Ink on paper, 11 7/8 x 8 7/8 inches

43. *Tom Royal*, ca. 1954
Ink and colored ink wash on paper, 23 x 14 inches

44. *C.M.*, ca. 1955
Ink and colored ink wash on paper, 16 5/8 x 13 3/4 inches

45. *Costume Figure (Standing Male Holding Bow)*
ca. 1955, Ballpoint pen on paper, 16 3/4 x 13 7/8 inches

46. *Dancer (with Collage)*, ca. 1955
Ink and black ink wash on paper, 16 3/4 x 13 3/4 inches

47. *Female Figure (with Plants)*, ca. 1955
Ink and colored ink wash on paper, 22 7/8 x 14 1/2 inches



48. *Girls in Blue Dresses*, ca. 1955
Blotted ink and ink wash with collage on paper
19 1/4 x 15 1/2 inches

49. *Child in Elf Costume*, ca. 1956
Ballpoint pen on paper, 16 7/8 x 14 inches

50. *Elf with Bean Stalk*, ca. 1956
Ballpoint pen on paper, 16 7/8 x 14 inches

51. *Soldier (with Kitchen Utensils)*, ca. 1956
Ink and colored ink wash on paper, 22 5/8 x 14 1/2 inches

52. *Fencers*, ca. 1957
Gold leaf and colored ink wash on paper, 14 1/2 x 23 inches

53. *Man with Yo-Yo*, ca. 1957
Ballpoint pen on paper, 16 7/8 x 14 inches

54. *Musical Instruments (Violins and Cellos)*, ca. 1957
Ink and colored ink wash on paper, 13 x 22 1/2 inches

55. *Acrobats*, ca. 1958
Ink with colored ink wash on paper, 28 1/2 x 22 1/2 inches

56. *Female Head with Flowers*, ca. 1958
Ink and colored ink wash on paper, 23 x 14 inches

57. *Gold Leaf Silhouette*, ca. 1958
Gold leaf and ink on paper, 28 7/8 x 22 7/8 inches, Illustrated

58. *Portrait of Doris Humphrey II*, 1958
Ink on paper, 22 x 14 1/2 inches, Signed in ink

59. *Female Head with Red Gloves and Butterfly*, ca. 1959
Ink and colored ink wash on paper, 23 x 14 1/8 inches

60. *Lady of the Manor*, ca. 1959
Ink and colored ink wash on paper, 28 7/8 x 22 7/8 inches, Illustrated

61. *Woman with Tea Service*, ca. 1959
Ink and colored ink wash on paper, 28 5/8 x 22 1/2 inches, Illustrated

62. *Female Figure with Orange Suit*, ca. 1960
Ink and colored ink wash on paper, 19 3/4 x 14 1/2 inches

For their contribution to this exhibition I would like to thank Vincent Fremont and Andrew Ehrenworth.

—*Susan Sheehan*

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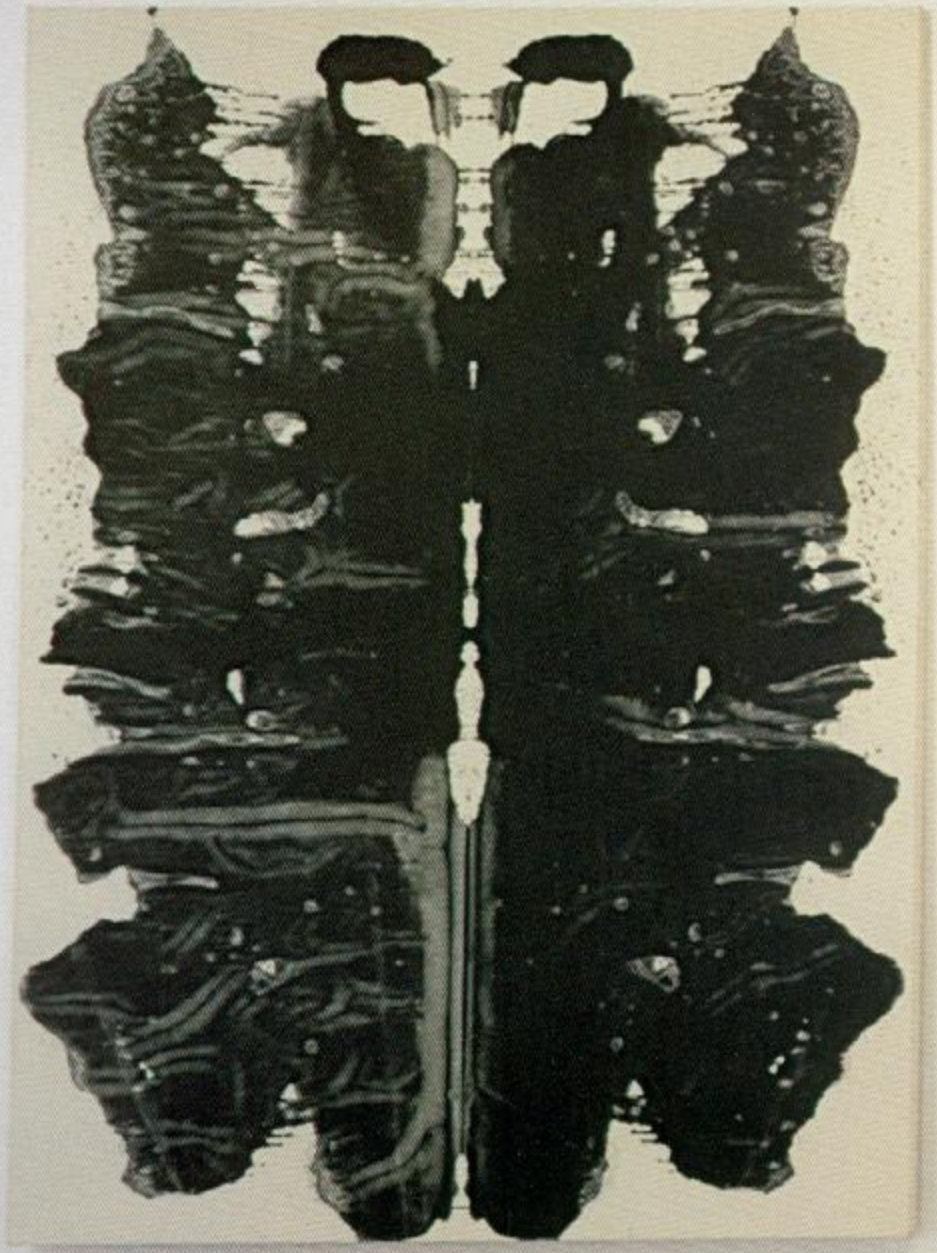


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SUSAN SHEEHAN GALLERY

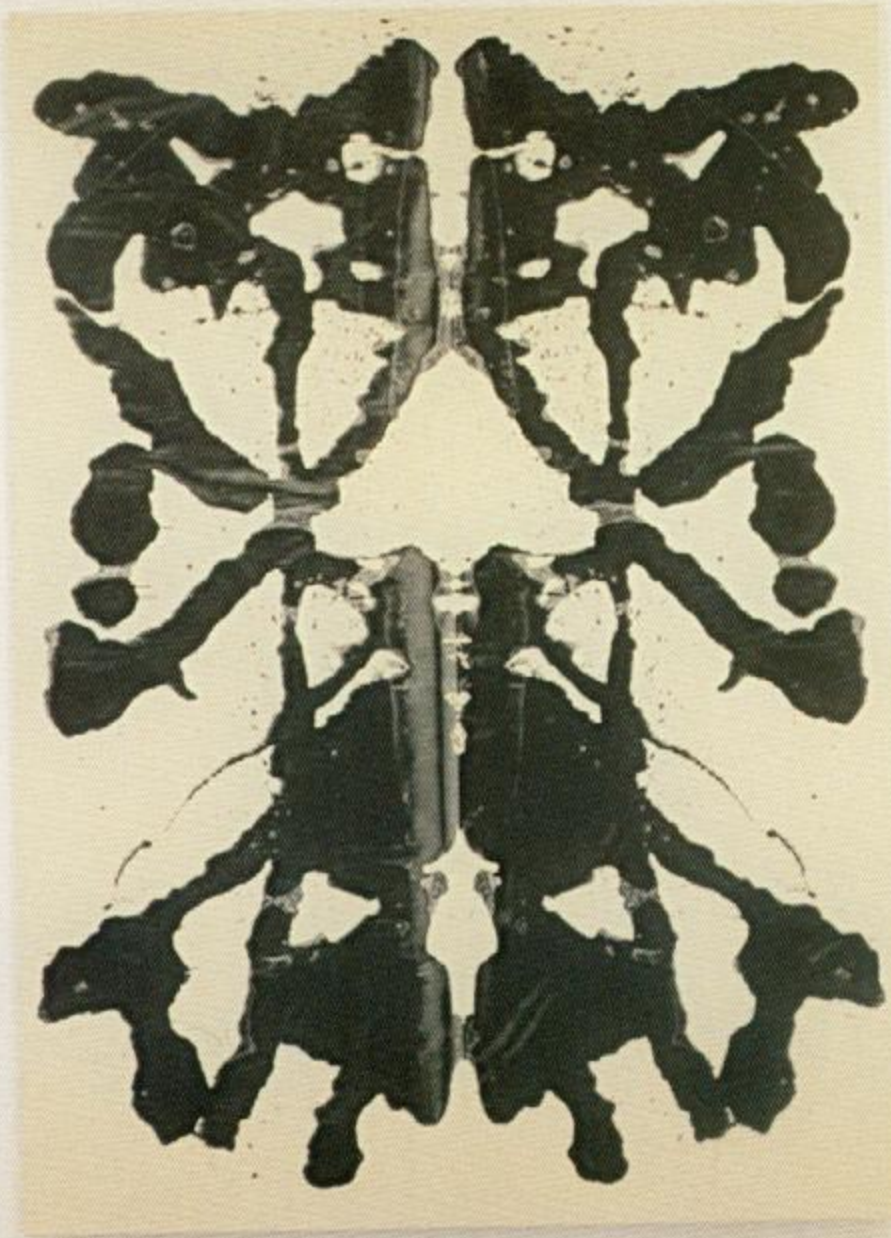
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Cover: Andy Warhol, *Gold Leaf Silhouette*, fig. 57



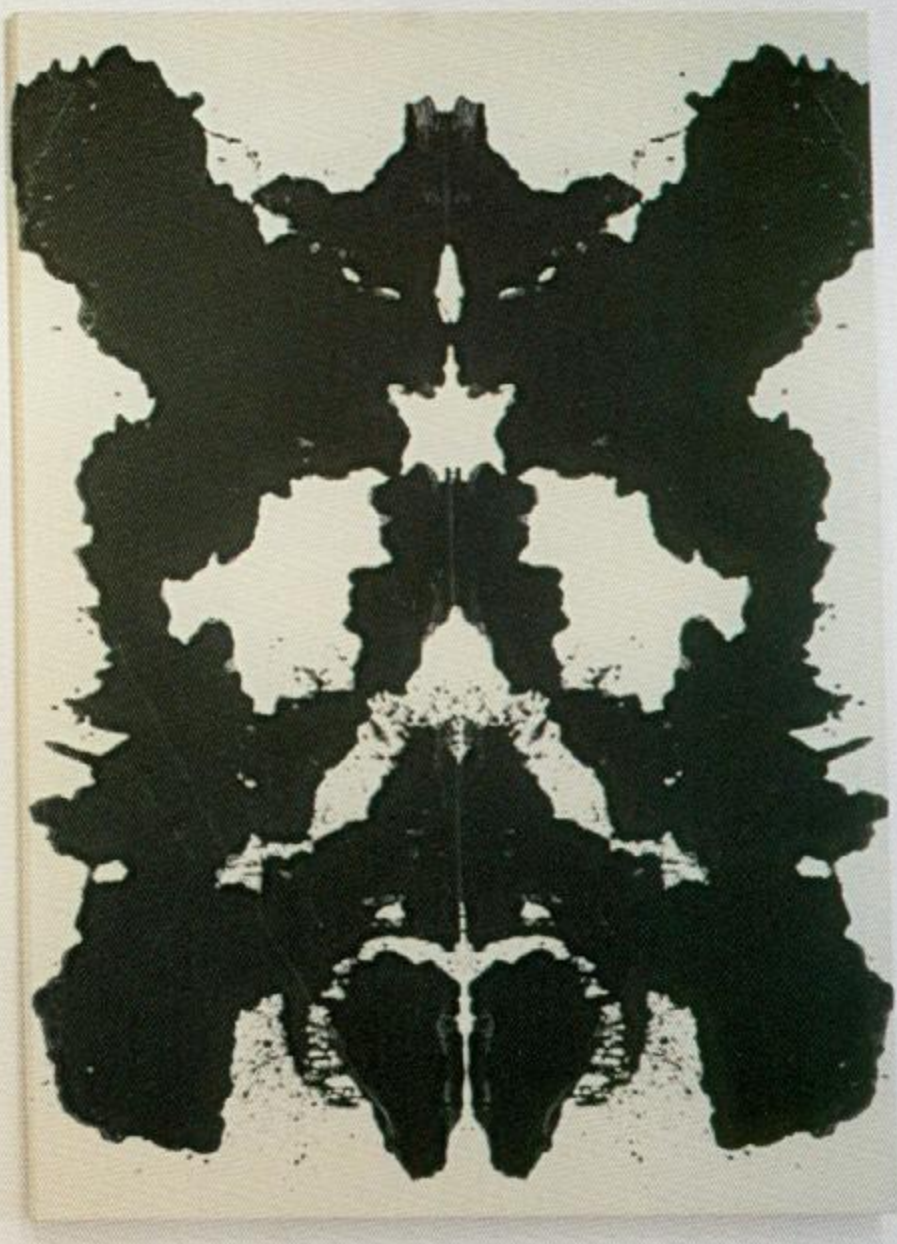
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Gagosian Gallery September 21–October



NDY WARHOL *Rorschach Painti*

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gs

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Andy Warhol & Jean-Mich


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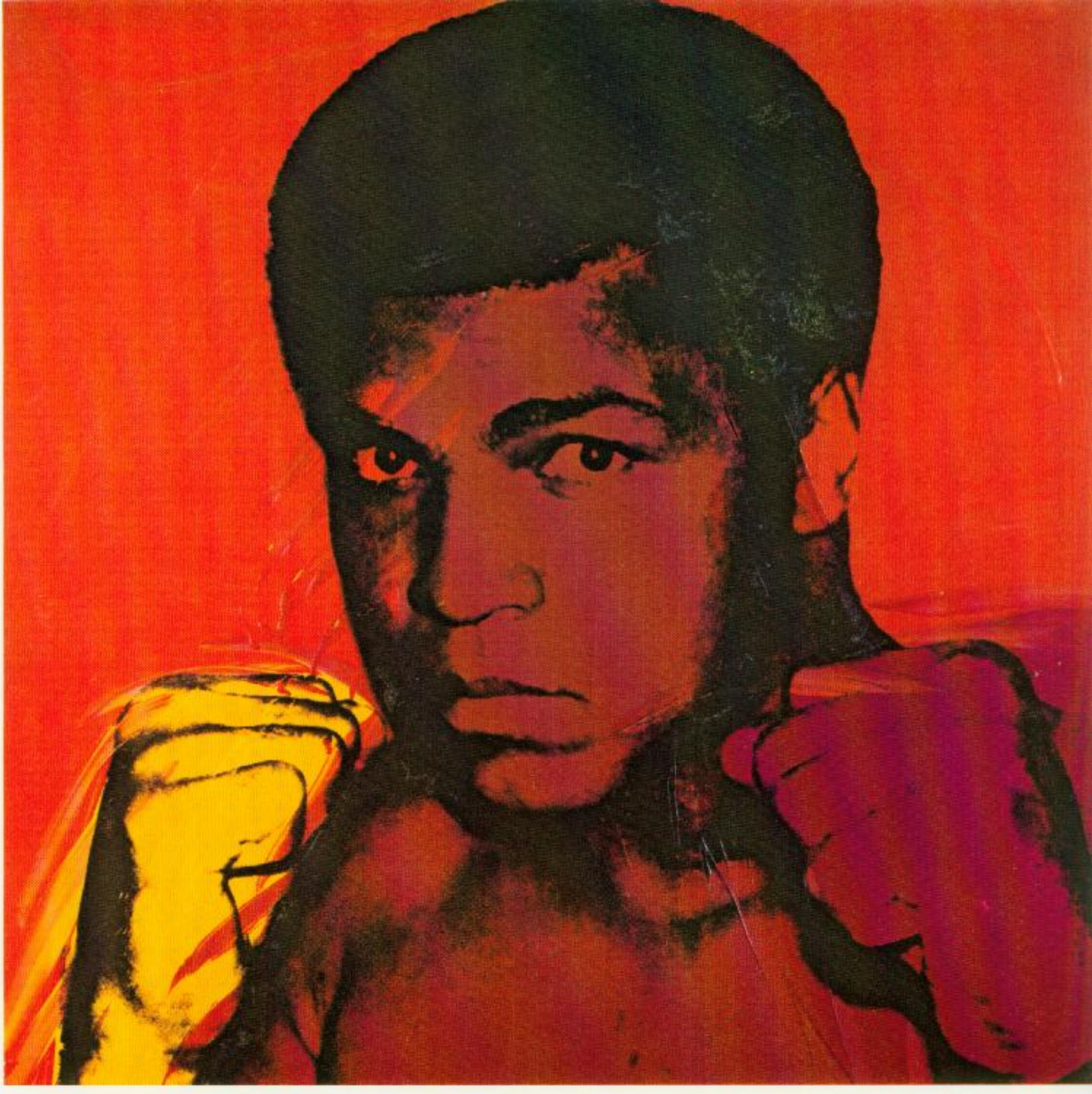
el Basquiat Collaborations

Athletes by A



Andy Warhol





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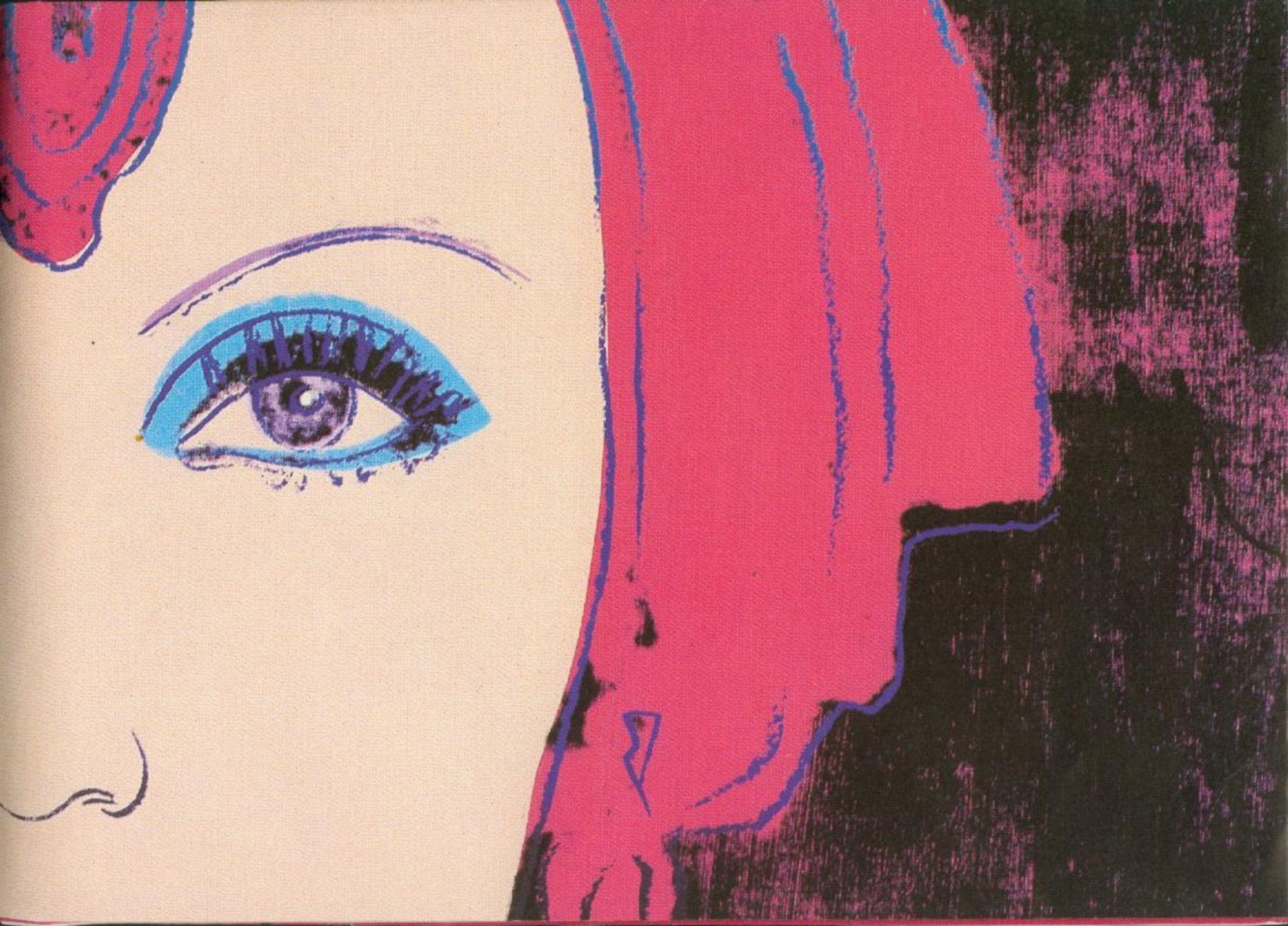


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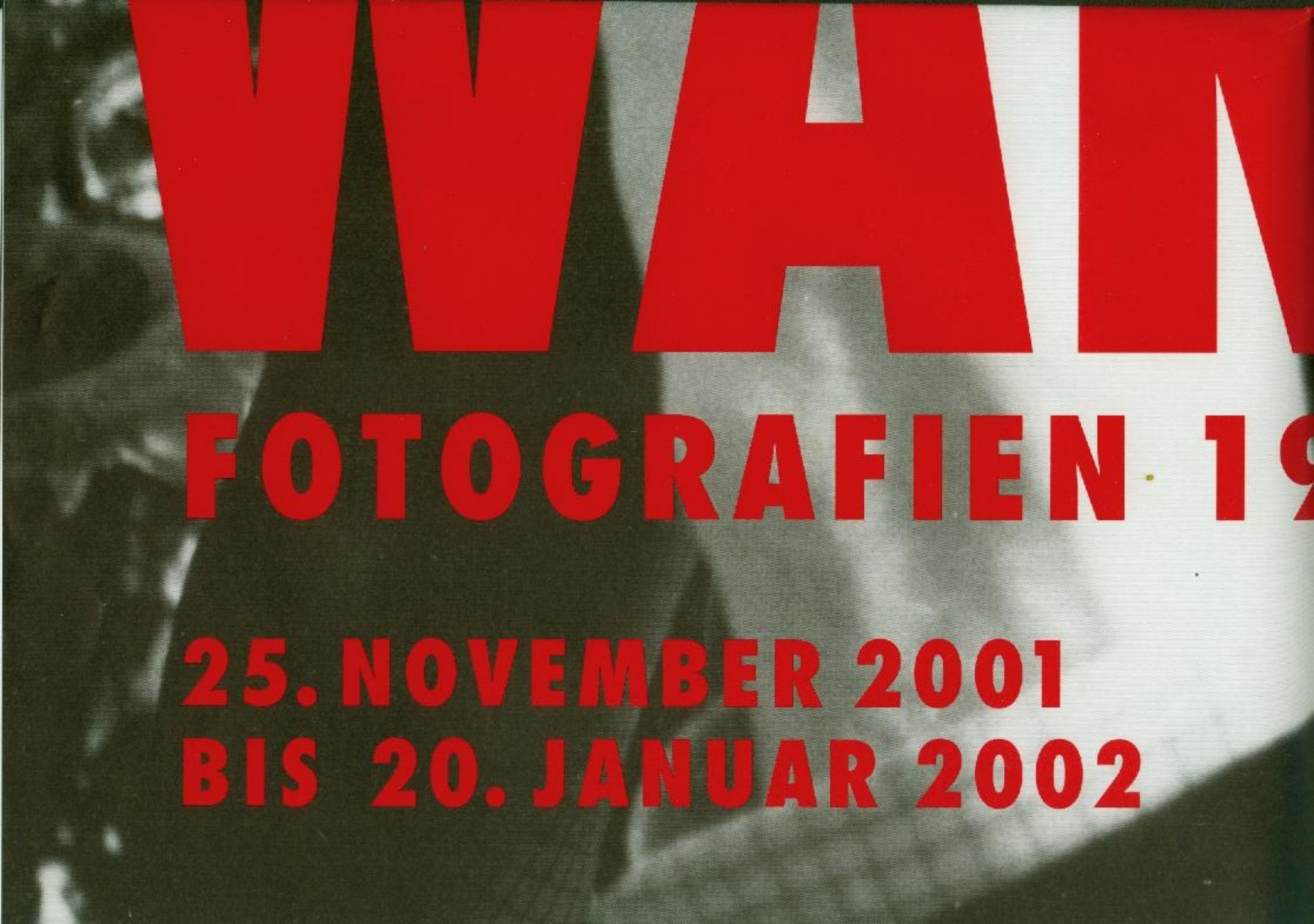







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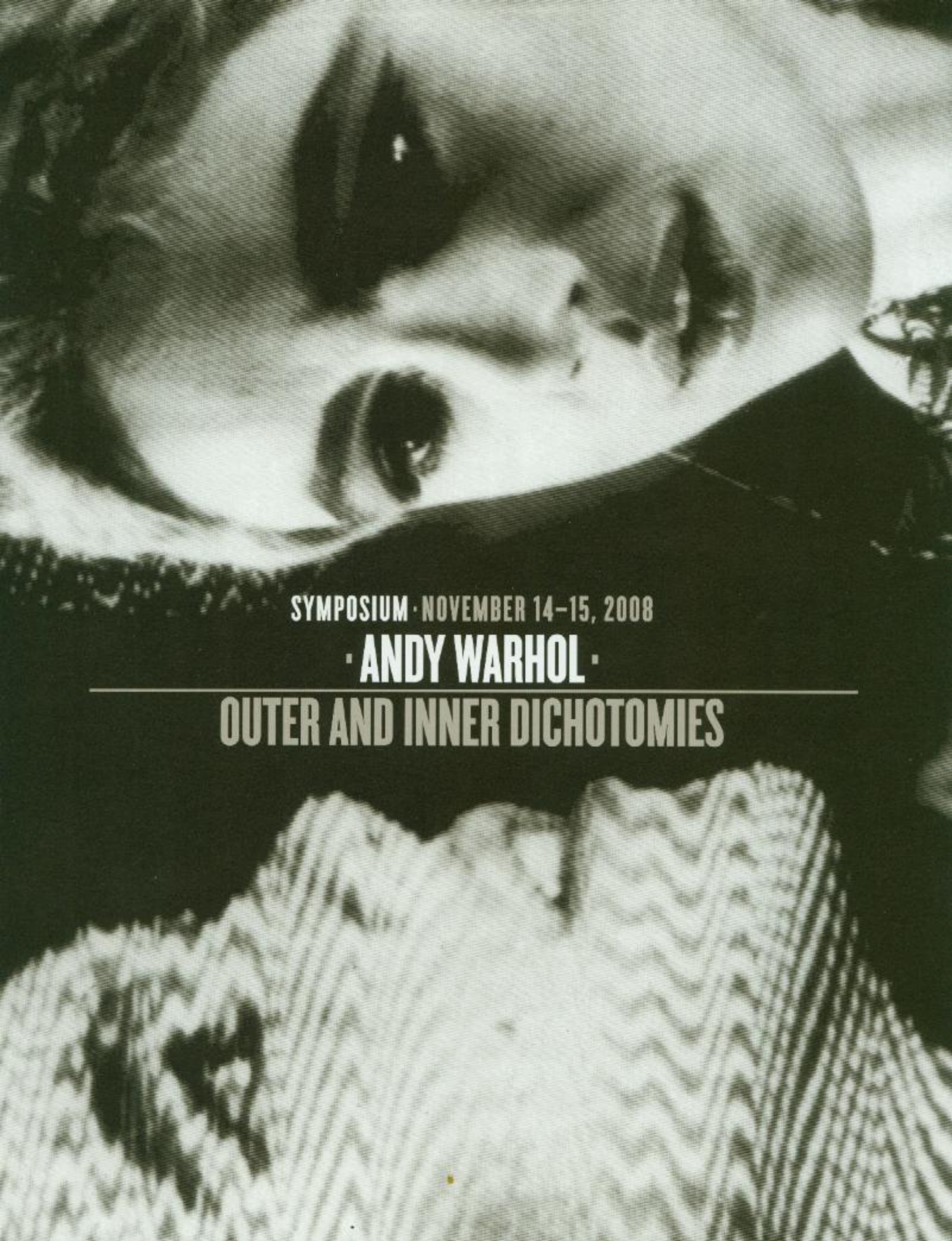

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13. Jan. geschl., Weihnachtsfeiertage und Neujahr 10–19 Uhr

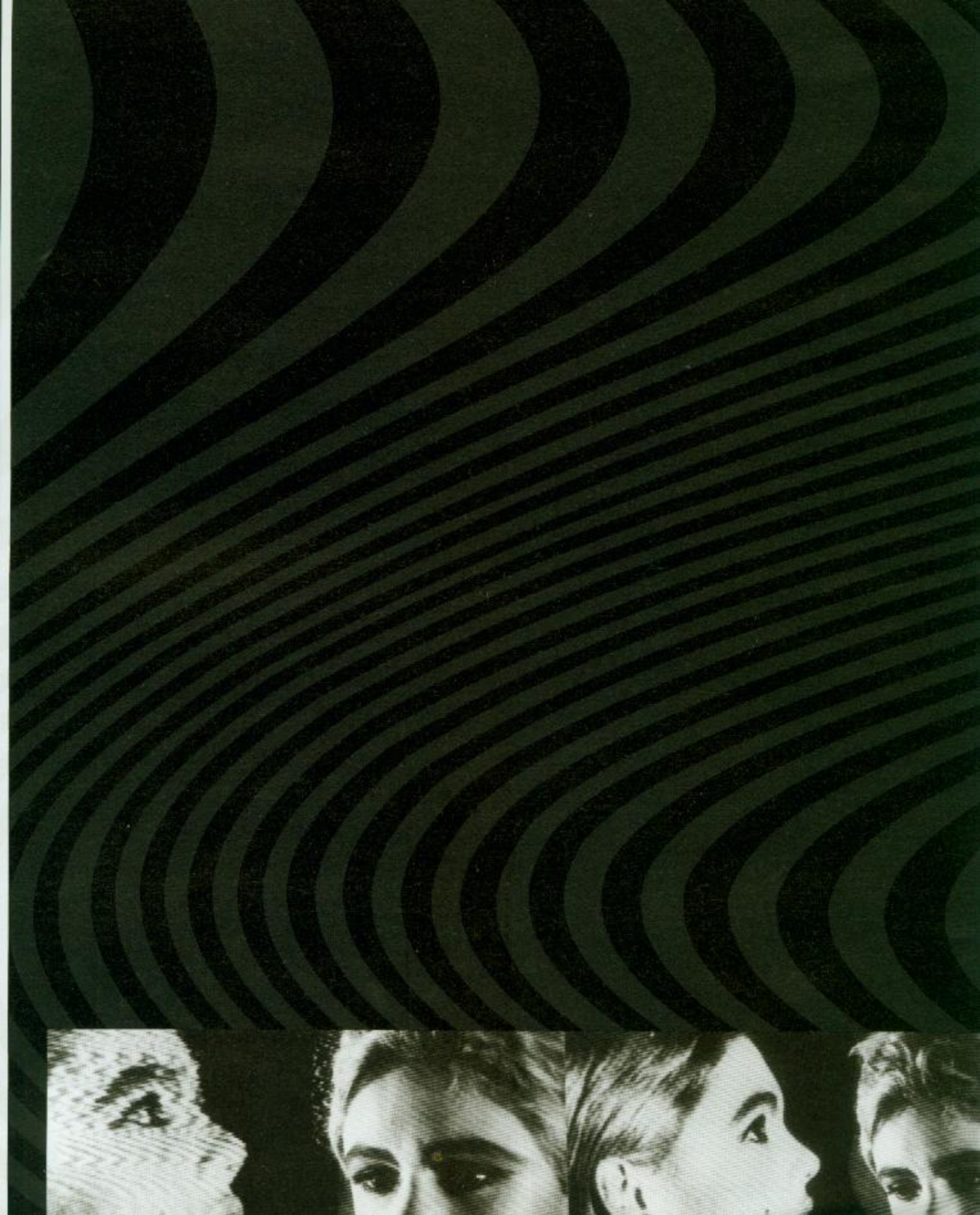
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SYMPOSIUM · NOVEMBER 14–15, 2008

· ANDY WARHOL ·

OUTER AND INNER DICHOTOMIES



SPEAKERS

Callie Angell
Thomas Crow
Sherri Geldin
Bill Horrigan
Wayne Koestenbaum
Catharina Manchanda
Richard Meyer
Eva Meyer-Hermann
Glenn O'Brien
Francesco Vezzoli
Mary Woronov

FRIDAY· NOVEMBER 14

7 PM

BEFORE AND AFTER: KEYNOTE CONVERSATION

Wayne Koestenbaum &
Francesco Vezzoli

"Every artist, every filmmaker has been influenced by him. You see his influence in the press, in music. It's amazing how much he never goes away."

— John Waters



SATURDAY· NOVEMBER 15



SYMPOSIUM · NOVEMBER 14

ANDY WARHO

OUTER AND IN

DICHOTOMIES

EXCLUSIVE U.S. PRESENTATION ★ ANDY WARHOL: OTHER VOICES, OTHER ROOMS ★ SEPTEM



-15, 2008

INER

R 13, 2008–FEBRUARY 15, 2009

10:30 AM

WELCOME AND REMARKS

11 AM

GIVE AND TAKE

"Being good in business is the most fascinating kind of art."

Andy Warhol
The Philosophy of Andy Warhol (1975)

2 PM

BEAUTY AND THE BANAL

"Do billboards influence you?"
"I think they're beautiful."

Andy Warhol, *Art Voices* (1962)

3:30 PM

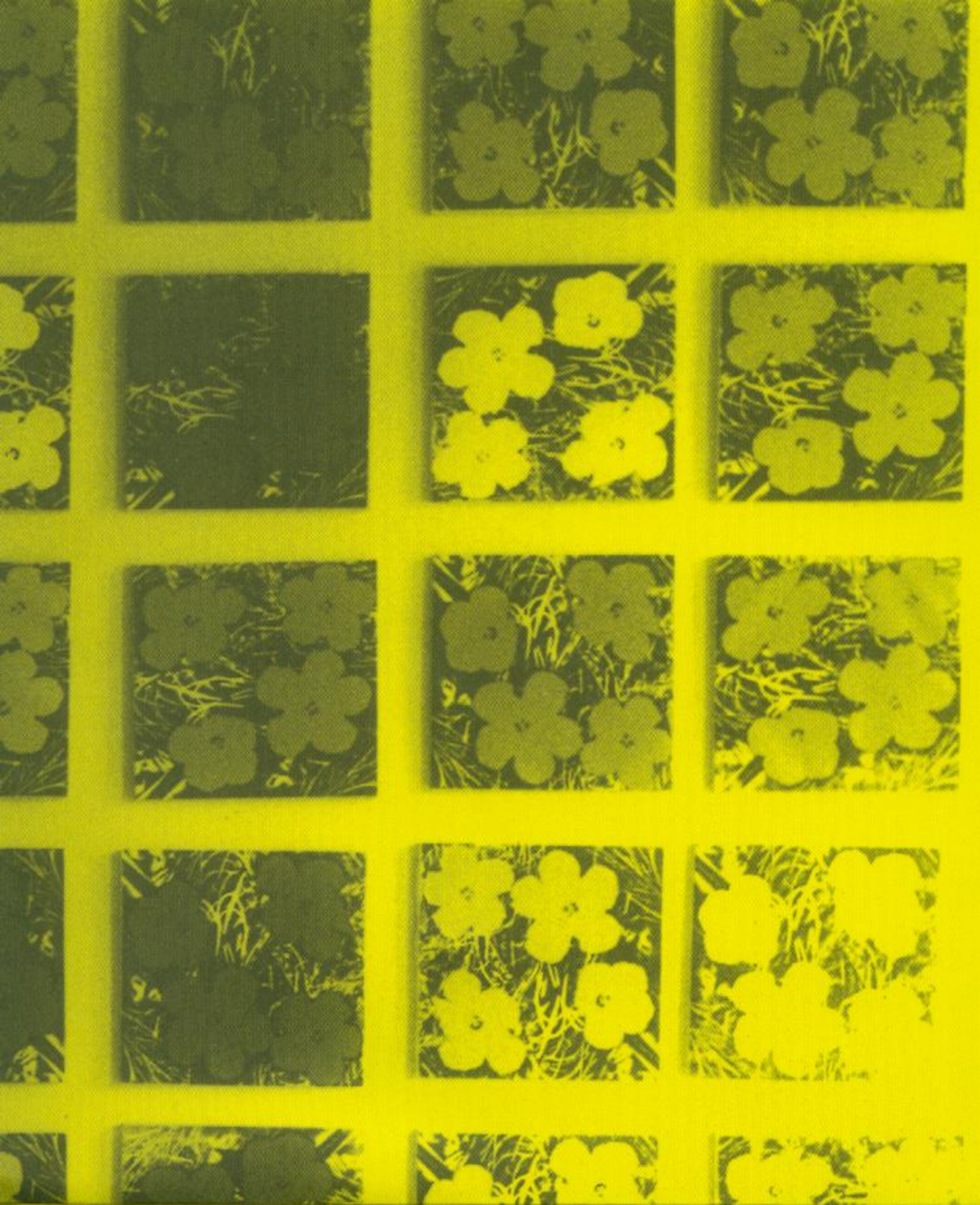
CLOSING CONVERSATION

Reception to follow

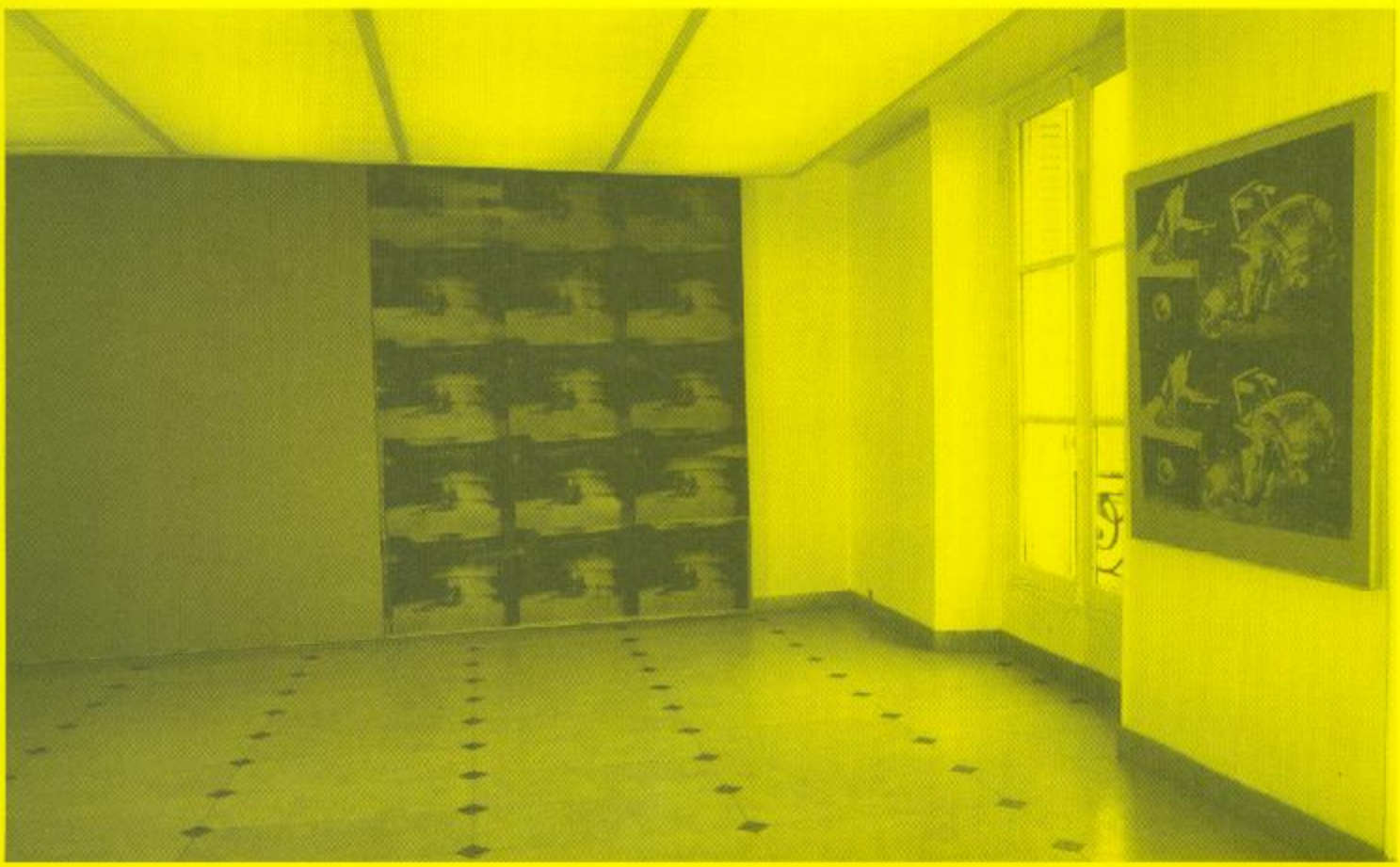
ANDY WARHOL, *Guitar and Inner Space*, 1965, 16mm film, black and white, sound, 33 minutes 33 seconds, double screen

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ANDY WARHOL

FROM THE SONNABEND COLLECTION

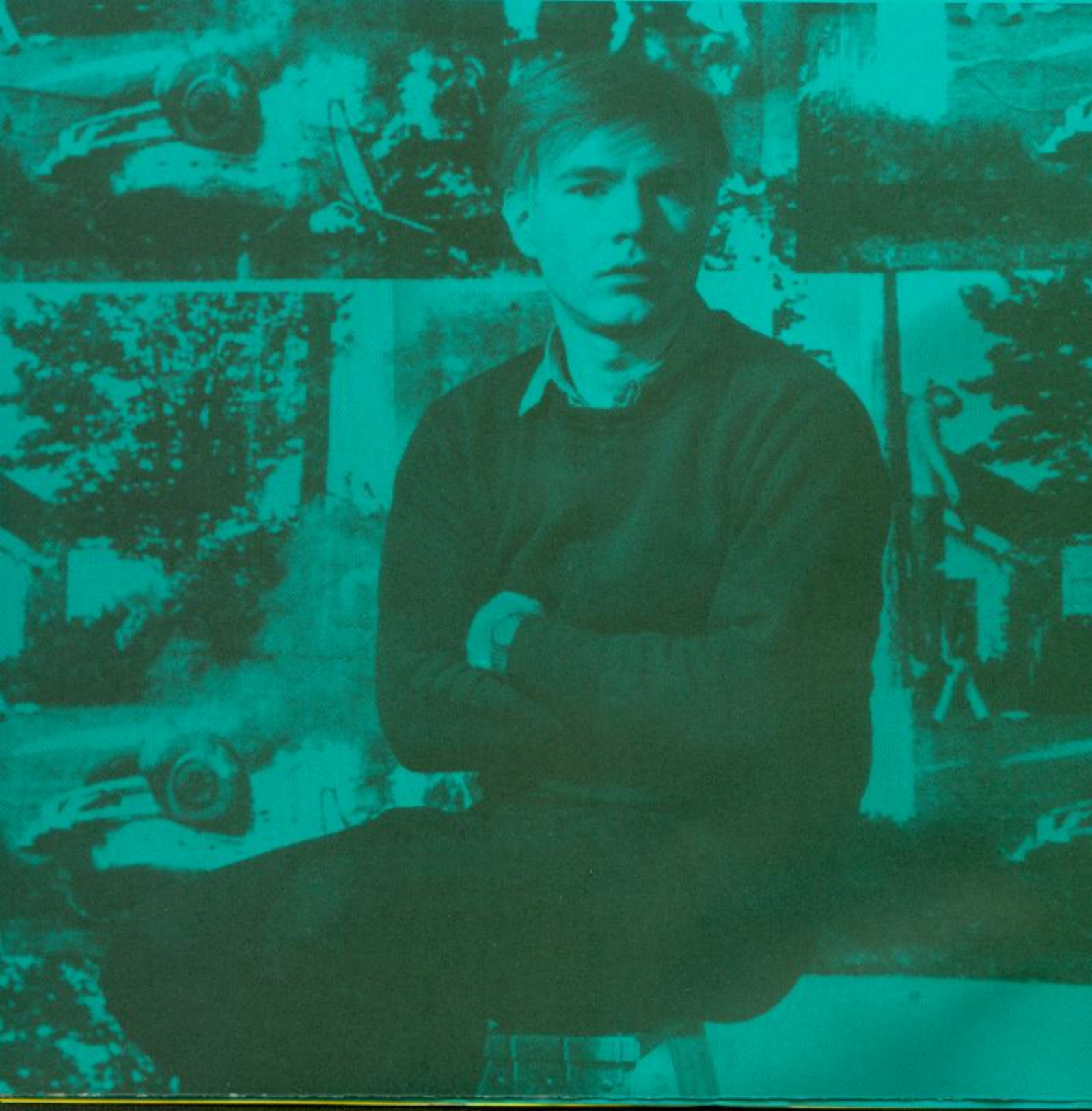
January 20 – February 28, 2009

Opening reception Tuesday, January 20, 2009, 6–8pm

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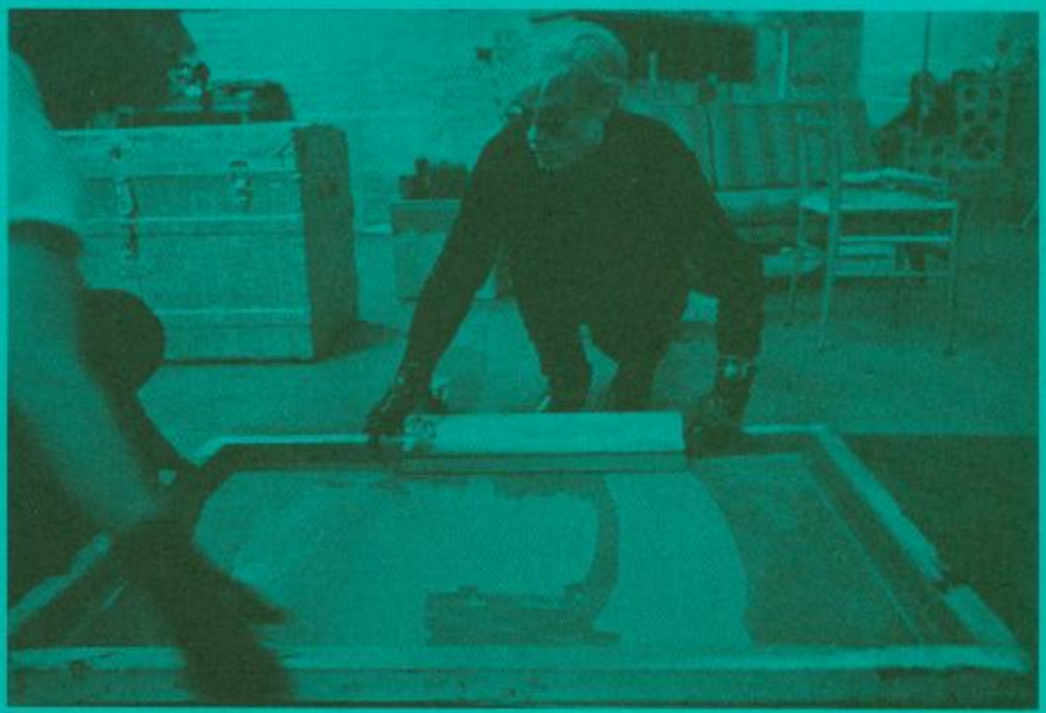
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Andy Warhol

Mick Jagger, 1975

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